786.4
K66h
v.2

Part 2

FIFTY CENTS

HALF HOURS WITH THE BEST COMPOSERS

EDITED BY

KARL KLAUSER

BOSTON
J. B. MILLET COMPANY
PUBLISHERS

Half Hours with the Best Composers

The phenomenal success of "FAMOUS COMPOSERS AND THEIR WORKS" has encouraged the publishers to announce immediately a new publication, which will serve as a companion work, entitled *Half Hours with the Best Composers.*

Its purpose is to place in the hands of subscribers an ample library of music at a cost of less than one cent a page.

THIRTY LEADING AMERICAN COMPOSERS

have been selected to write the opening numbers for the thirty parts, each of which will also contain, as a frontispiece, a portrait of the composer, followed by a brief biography and a list of his principal compositions.

These American compositions will be written expressly for this work, and will be

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They will average in length about eight pages, following which, in each Part, there will be about forty pages of foreign music selected with special reference to profitable entertainment, and requiring for its performance but moderate technical skill. The best that has been written by

THE BEST COMPOSERS IN ALL COUNTRIES

will be included. None of the compositions in "FAMOUS COMPOSERS" will be duplicated.

The price of any copyrighted American composition such as will be accepted for this work would cost, if bought as sheet music, from 10 cents to 25 cents a page, whereas each Part of *Half Hours with the Best Composers*, containing an American composition and about 40 additional pages selected from the best music in the world and 4 pages of text, costs 50 cents, or

LESS THAN ONE CENT A PAGE.

The collection will be edited by Mr. Karl Klauser, one of the editors of "FAMOUS COMPOSERS," who is well known throughout the country as an editor of many years' experience, and one who is in sympathy with all schools of music.

The work will be published exclusively by subscription and in serial form. will be complete in thirty Parts at fifty cents each, issued semi-monthly. No scription will be received for less than the entire work. For further particulars to

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Reginald de Koven.

9786 +
K64k
v 2

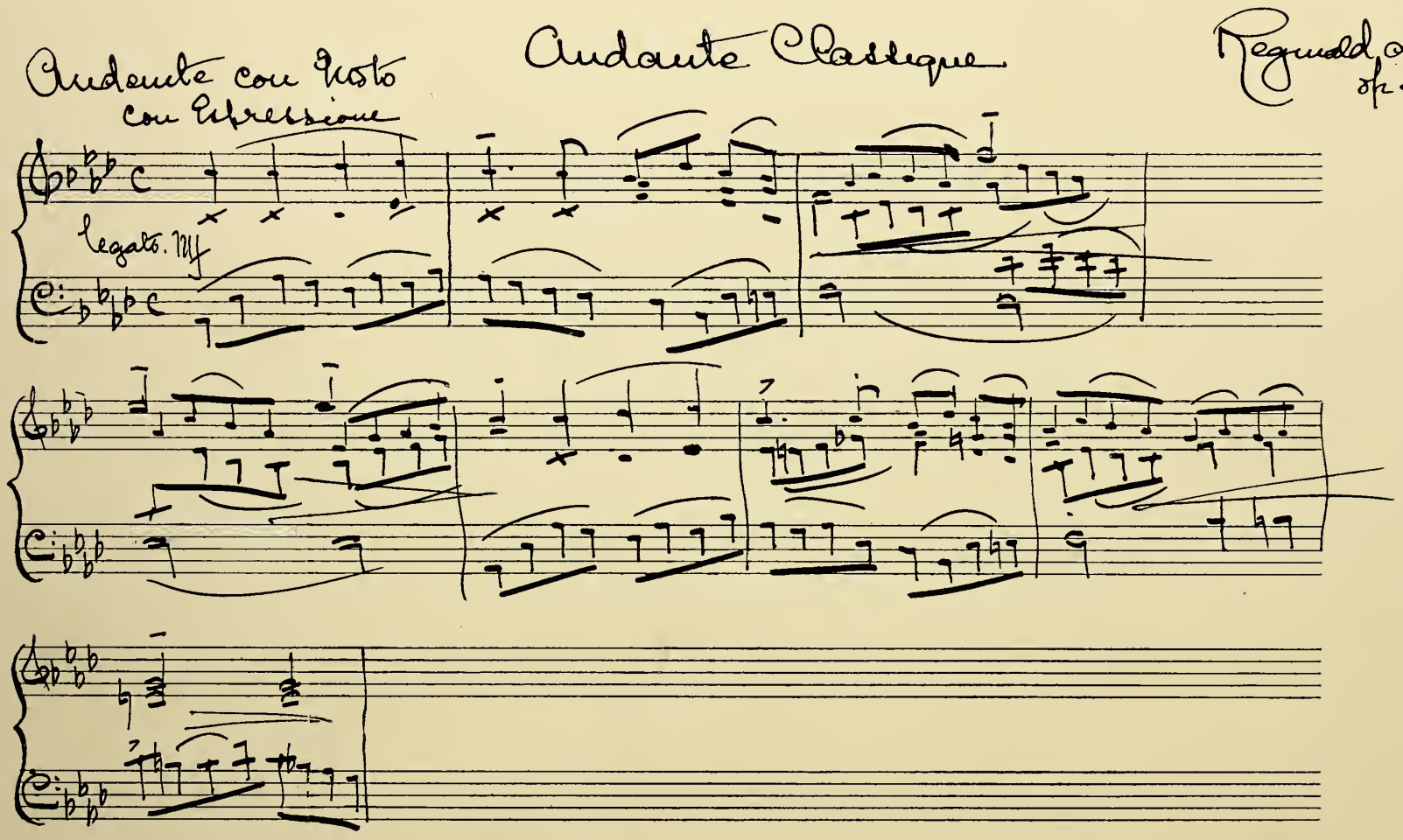
REGINALD DE KOVEN

REGINALD DE KOVEN was born at Middletown, Conn., in 1860, at the old homestead where his ancestors had lived for many generations. His father was an Episcopal clergyman, and some of his ancestors served with gallantry in the American Revolution.

He was educated at St. John's College, Oxford, England, having taken his degree with honors in 1879. Previous to taking his degree, he had studied piano playing at Stuttgart under Wilhelm Spidl, an eminent artist and composer, in the hope of becoming a professional. On quitting Oxford he went back to Stuttgart for another year and studied harmony and the piano under Dr. Lebert and Prof. Pruckner; then for six months at Frankfort he studied harmony and counterpoint with Dr. Huff, an eminent author of musical treatises. At Florence, Italy, he studied singing with Vanucinni.

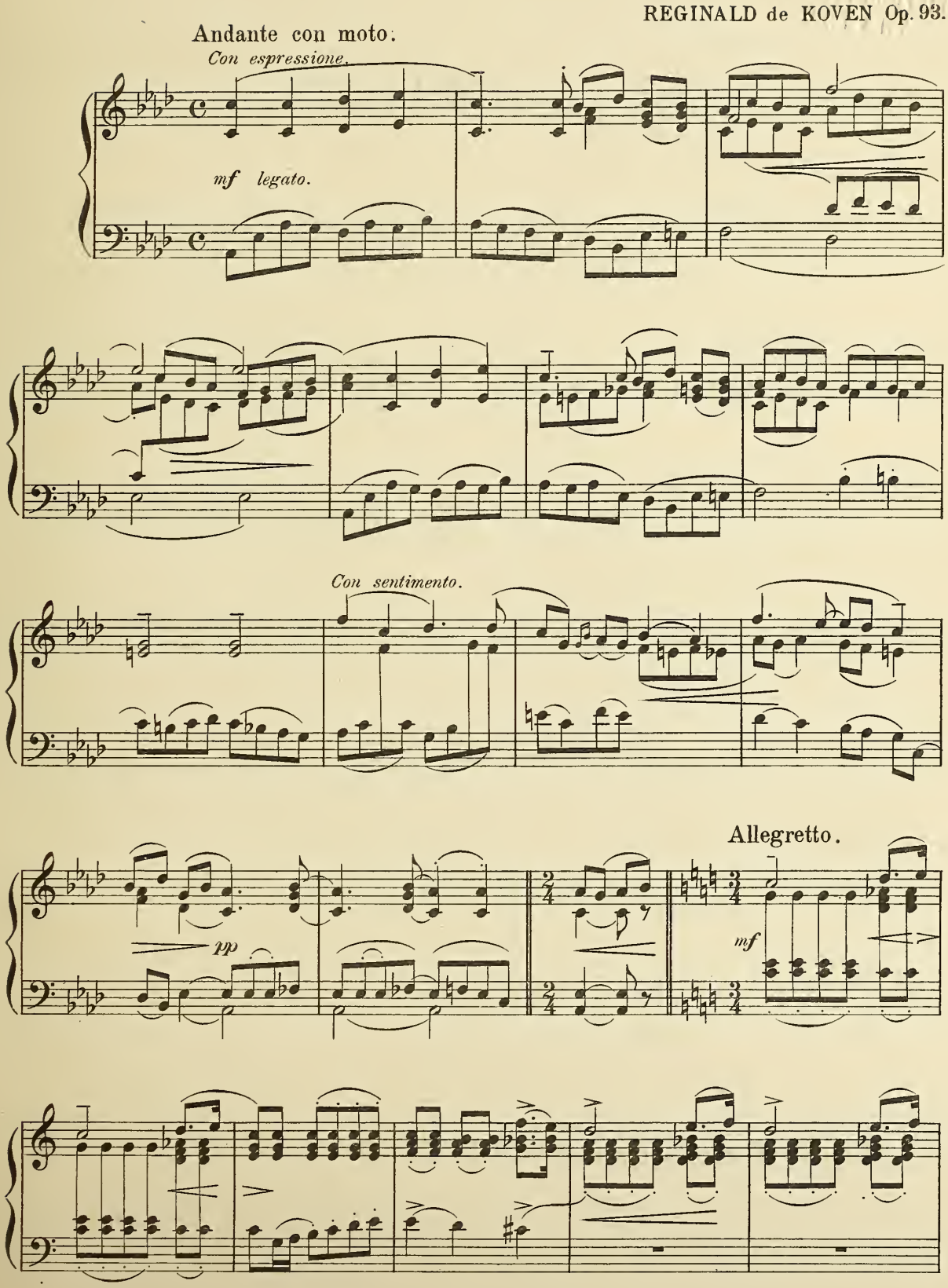
Mr. de Koven's first attempt at musical composition was in 1881, when, fresh from collegiate honors and musical studies, he wrote the words and music of a song that gave him a taste for fame, the title of which was *Marjorie Daw*. Since that venture he has written and published over one hundred different songs. The first composition of more pretentious quality was a light opera, entitled *Cupid, Hymen & Co.*, which was never brought out, owing to the failure of the organization about to produce it. Next came *The Begum*, which Col. McCaull's company produced with decided success. Encouraged by this experience, Mr. de Koven went abroad in 1889 and studied under Richard Genee, in Vienna. While there he wrote his other opera, *Don Quixote*, which in turn was followed by *Robin Hood*, the most successful opera ever written by an American. *The Knickerbockers* was next; then followed *The Fencing Master* and *The Algerian*. Among his other compositions are: *Nocturne, in A minor*, for piano and violin; serenade for men's voices, *Good Night, My Love;* and the following songs for one voice: *Arabian Love Song; Ask What Thou Wilt; Gavotte in Grey; Good-bye to the Leaves; I Promise Thee; Indian Love Song; The Lily; Little Doris; Five Lullabies; The Mistress of My Heart; O, Promise Me; Persian Love Song; Sleep on, My Heart; Tell Me Again; There's a Woman Like a Dewdrop; What of the Night;* and *Where Ripples Flow.*

M6780


Andante Classique
Reginald de Koven
op 93
Andante con gusto
con Espressione
legato. mf

Andante Classique.

REGINALD de KOVEN Op. 93.



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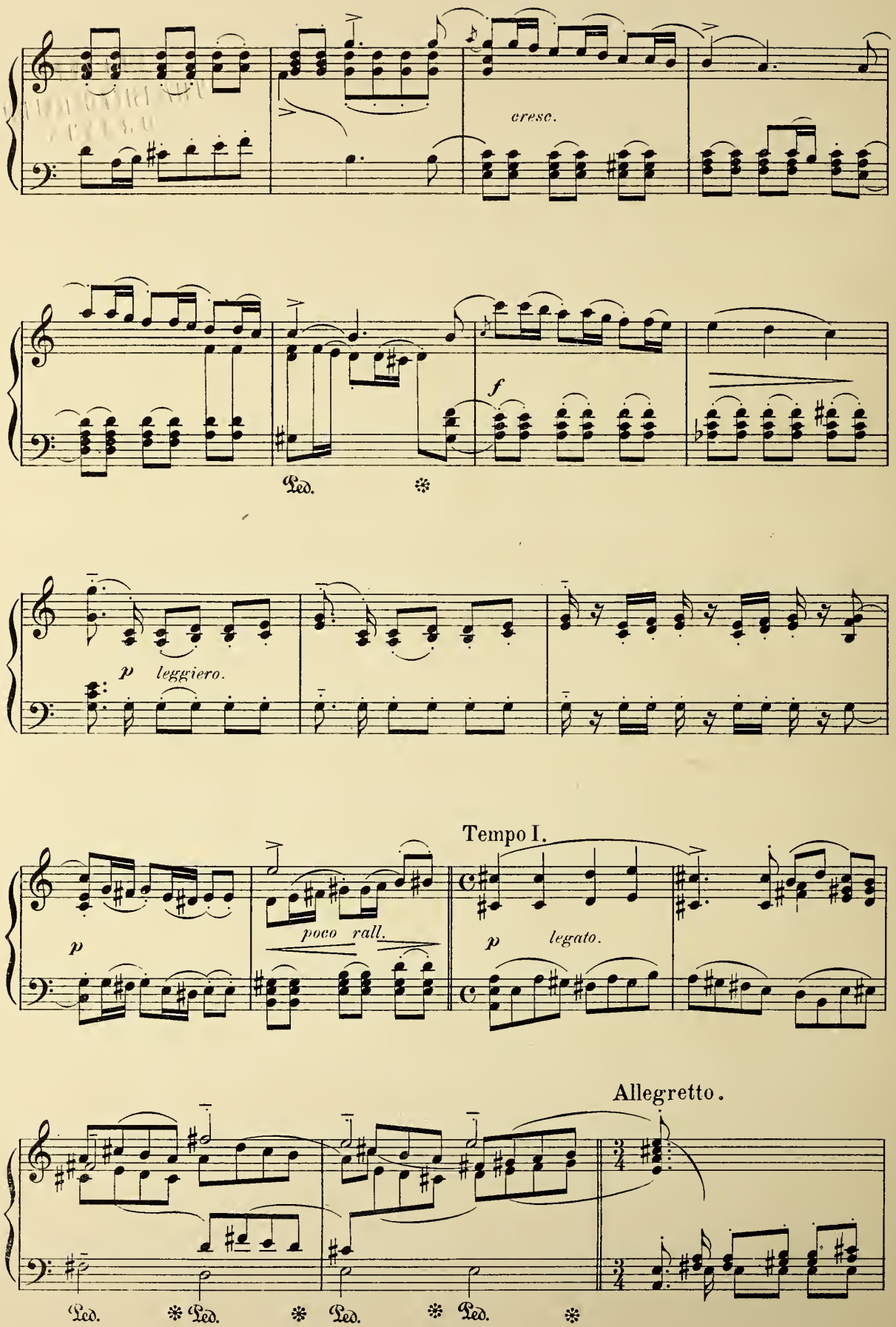
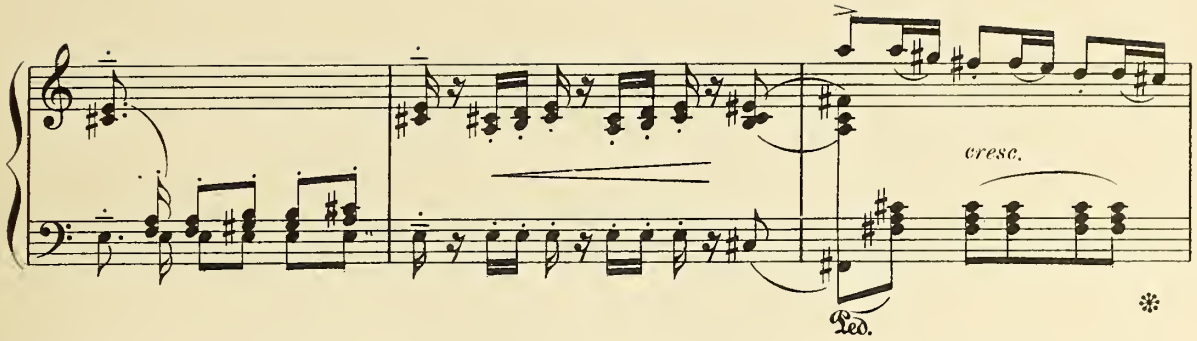
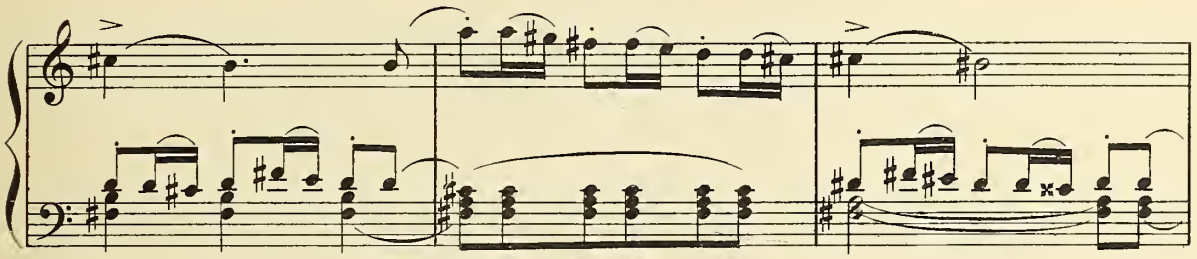
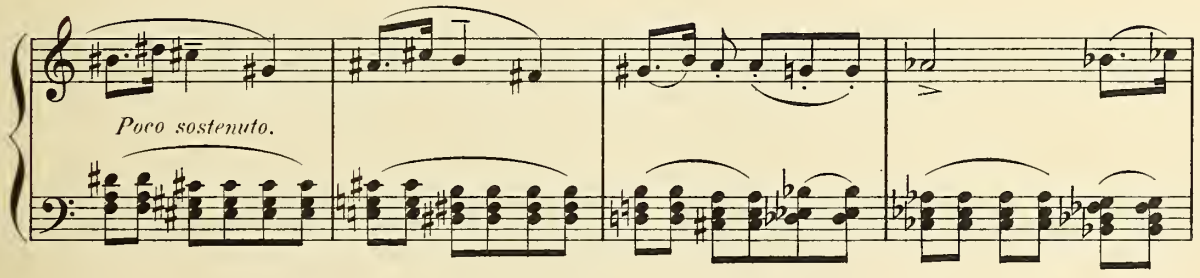
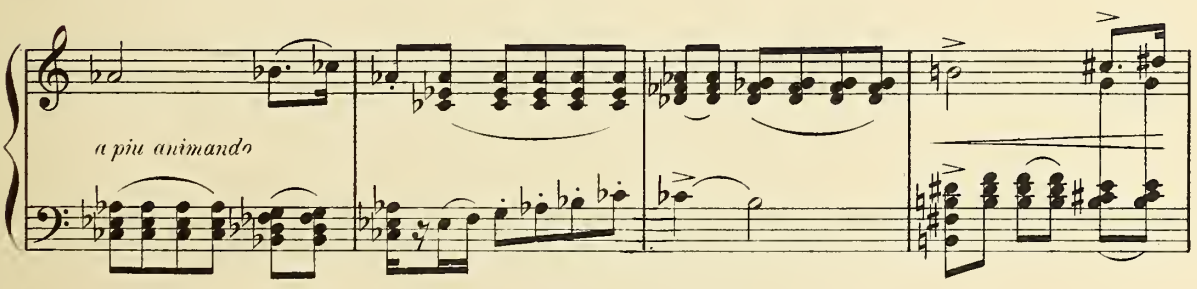
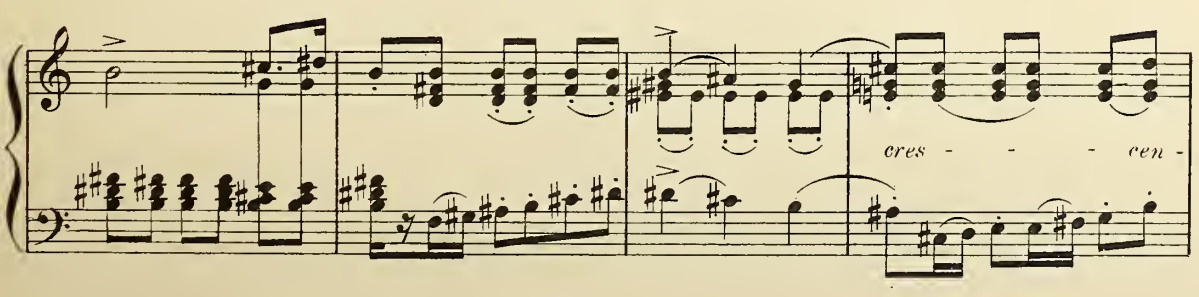

cresc.
f
Ped.
p leggiero.
Tempo I.
p
poco rall.
p legato.
Allegretto.
Ped. Ped. Ped. Ped.

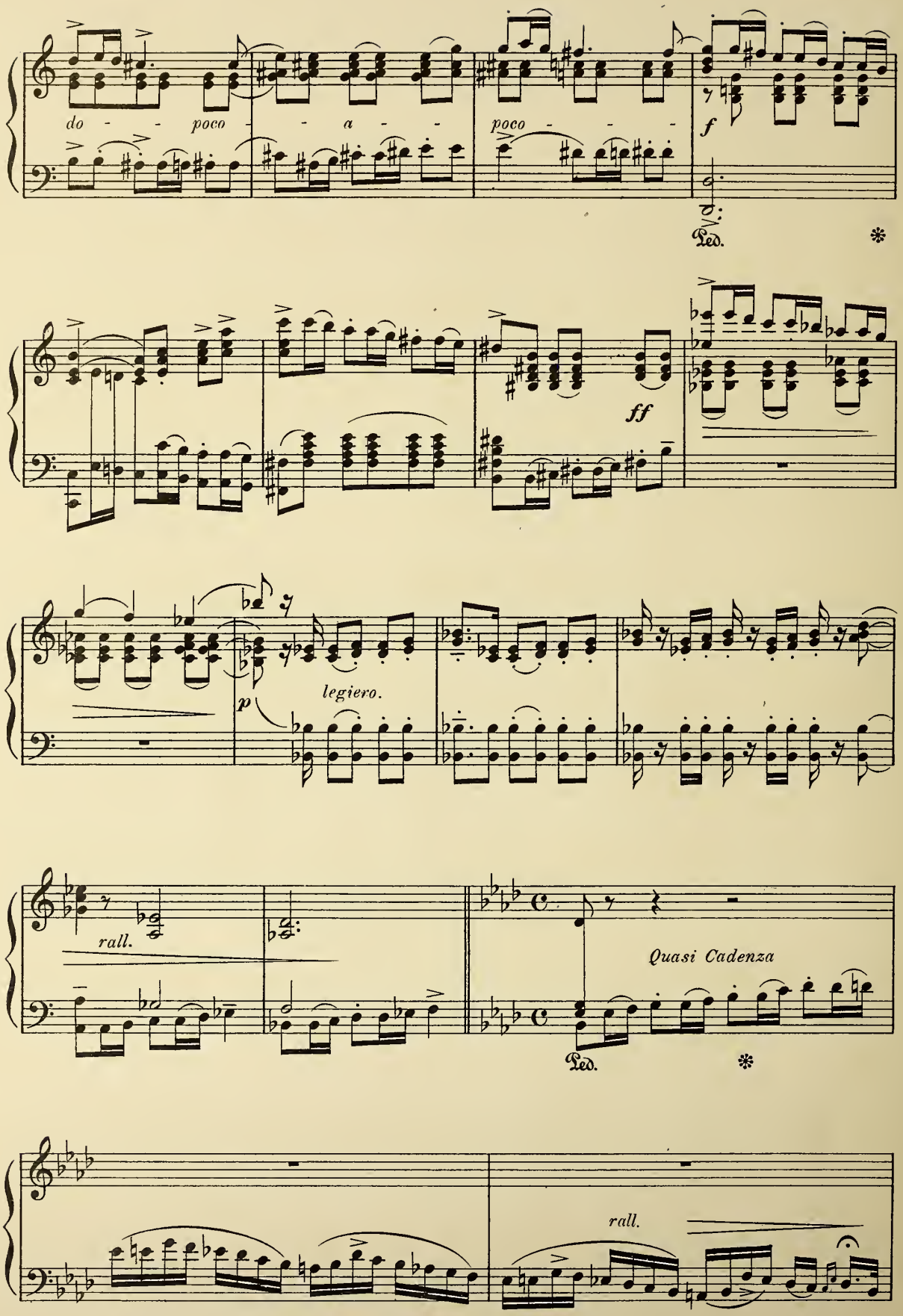

cresc.
Ped.
*

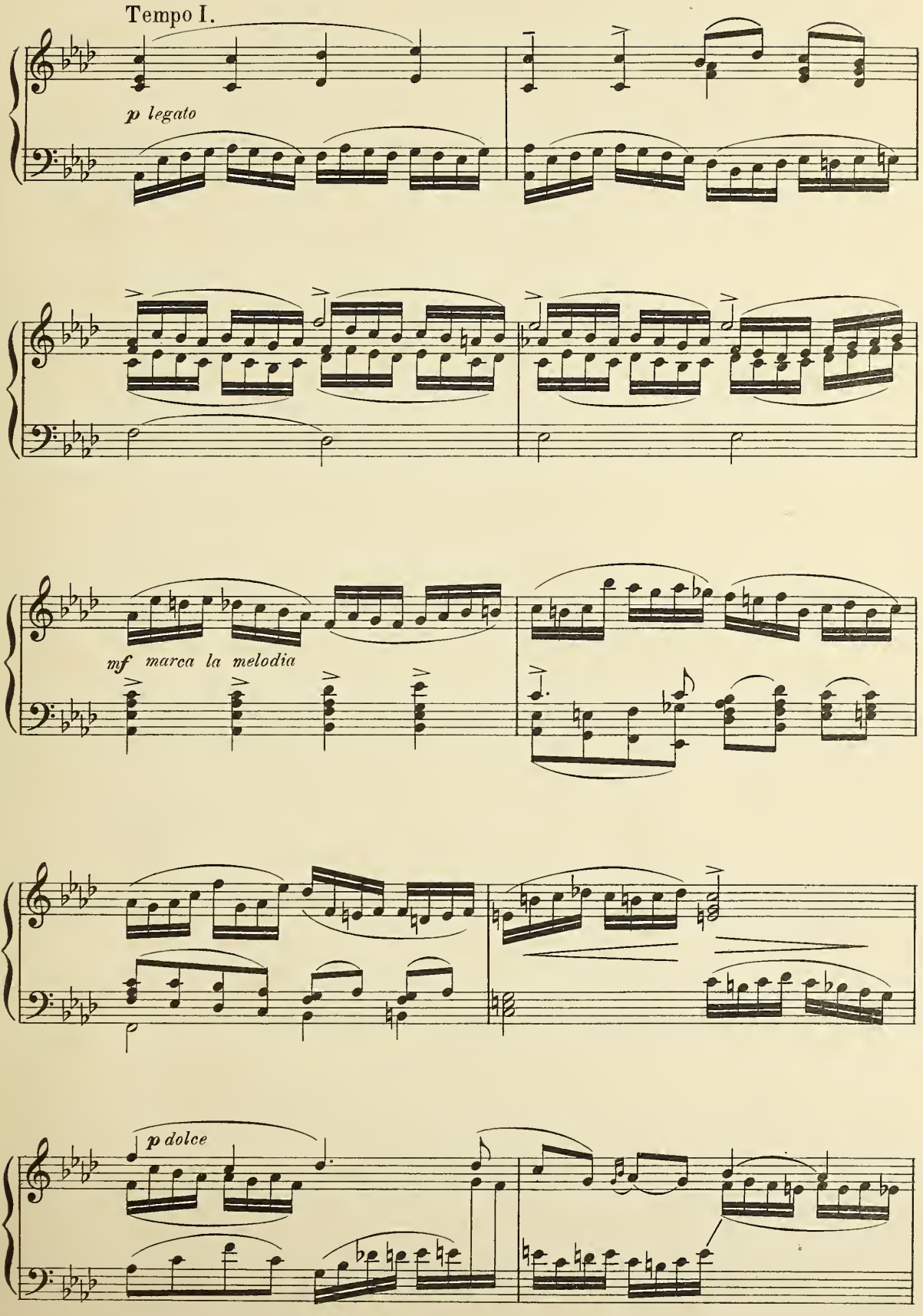



Poco sostenuto.

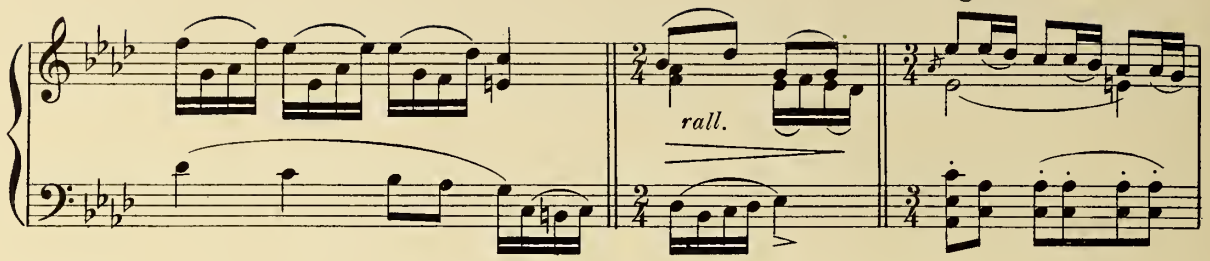

a piu animando

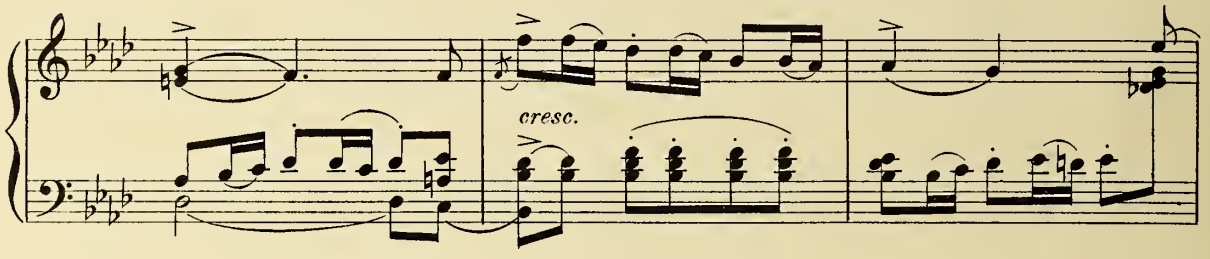

cres - - - cen -

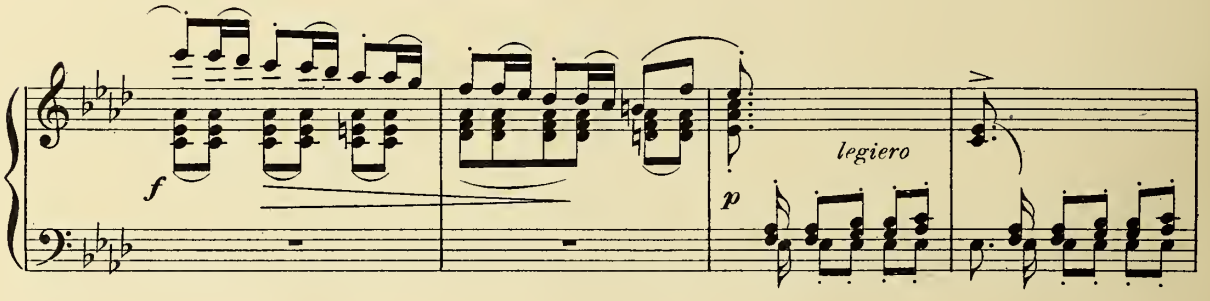

do - - poco - - a - -
poco - - - -
f
Ped.
*
ff
p
legiero.
rall.
Quasi Cadenza
Ped.
*
rall.


Tempo I.
p legato
mf marca la melodia
p dolce

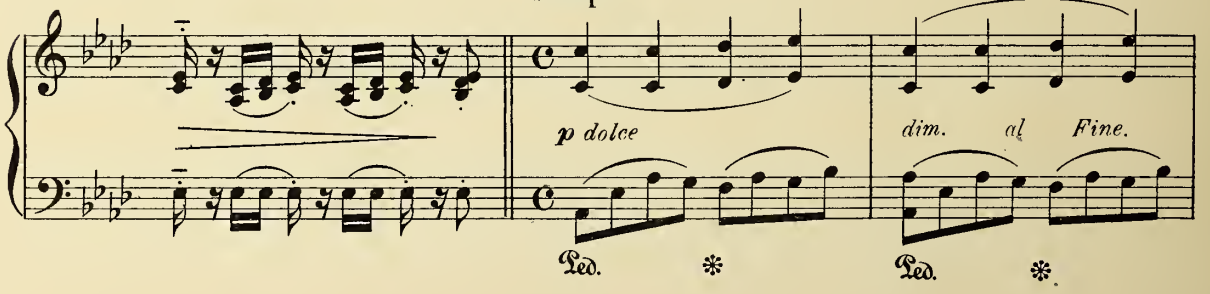
Allegretto.

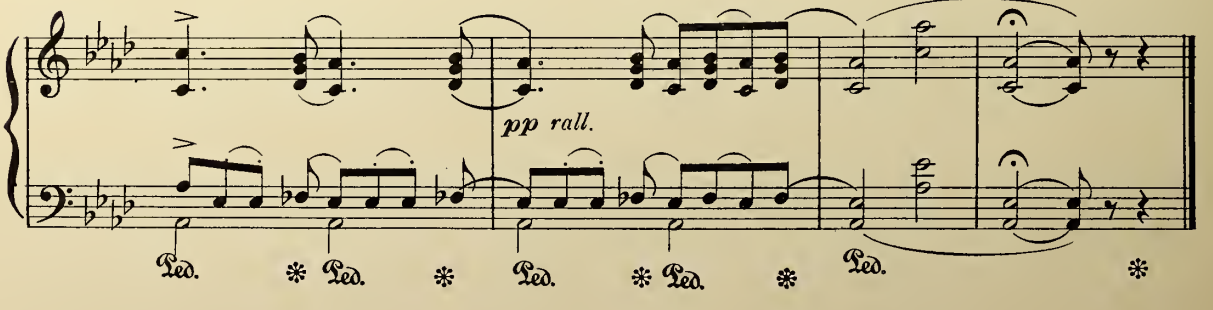






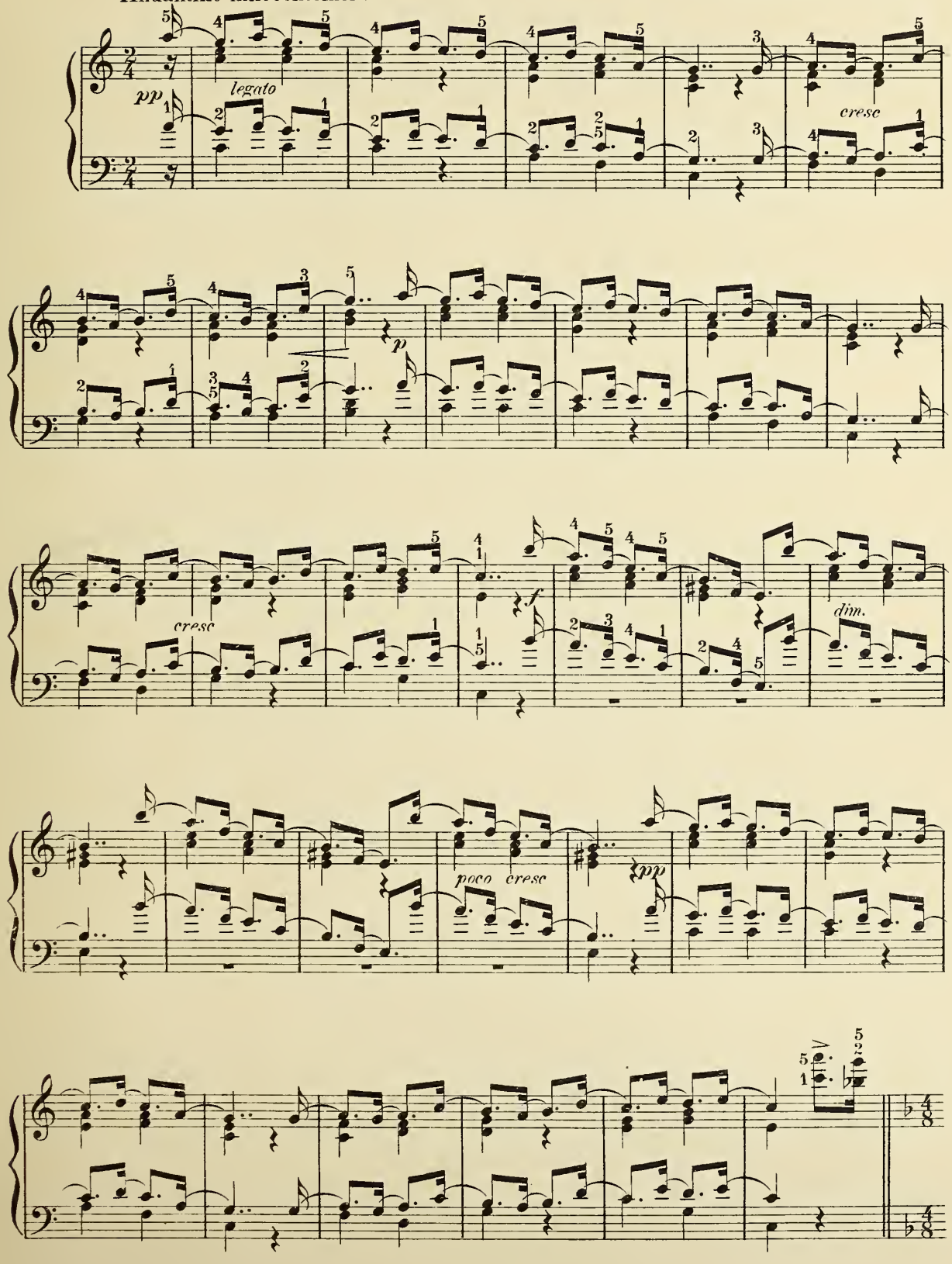
Tempo I.

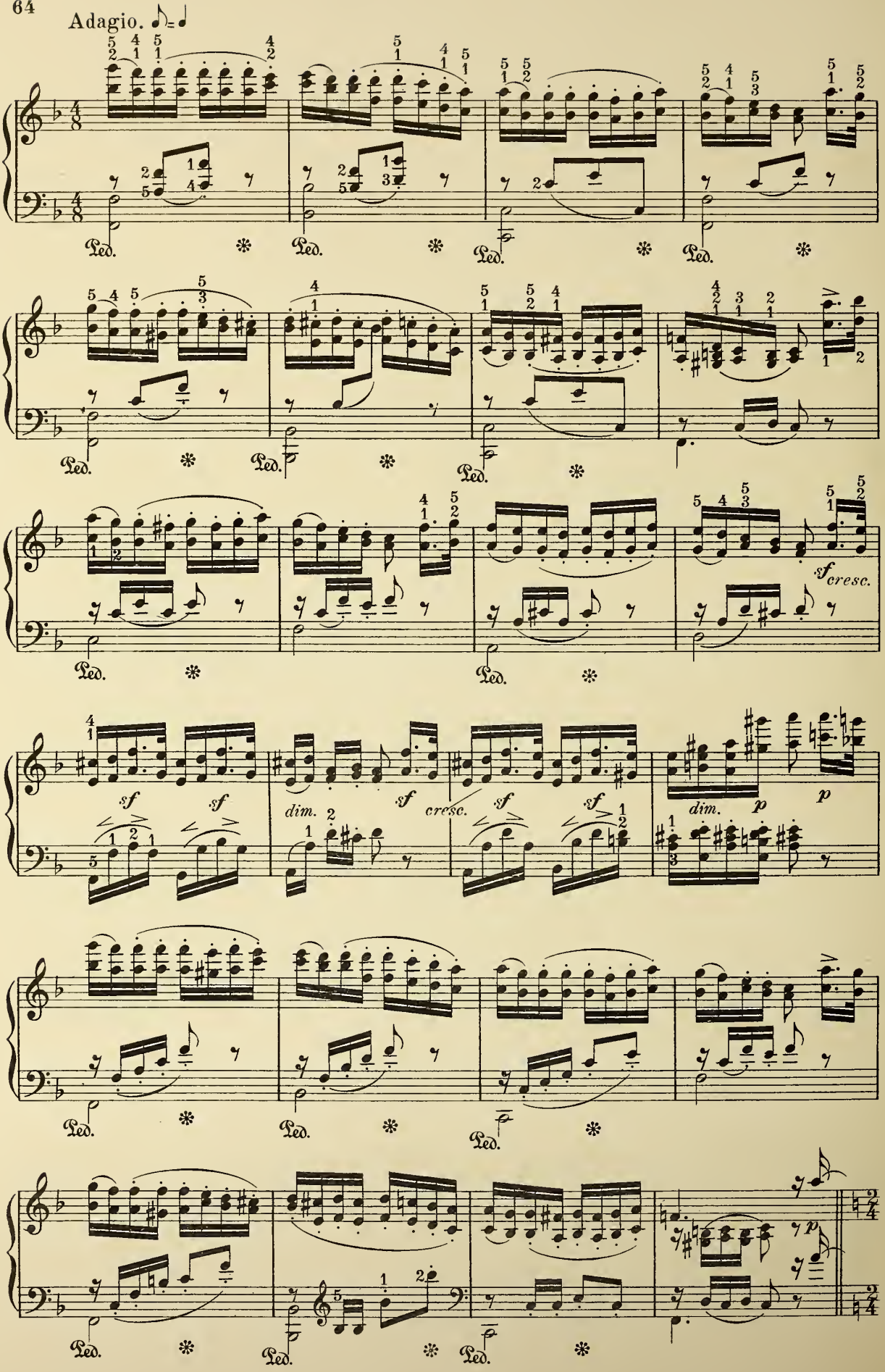


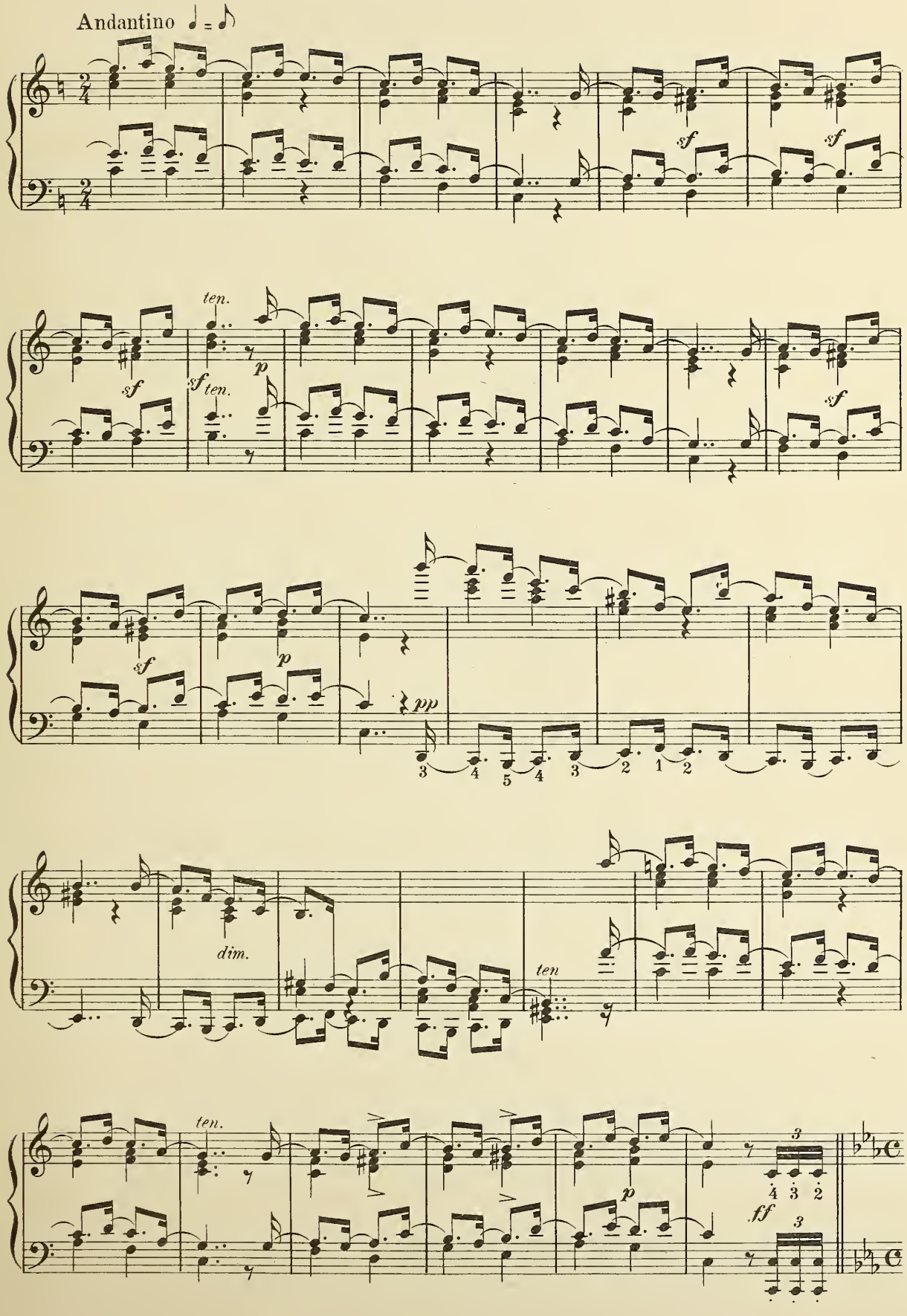


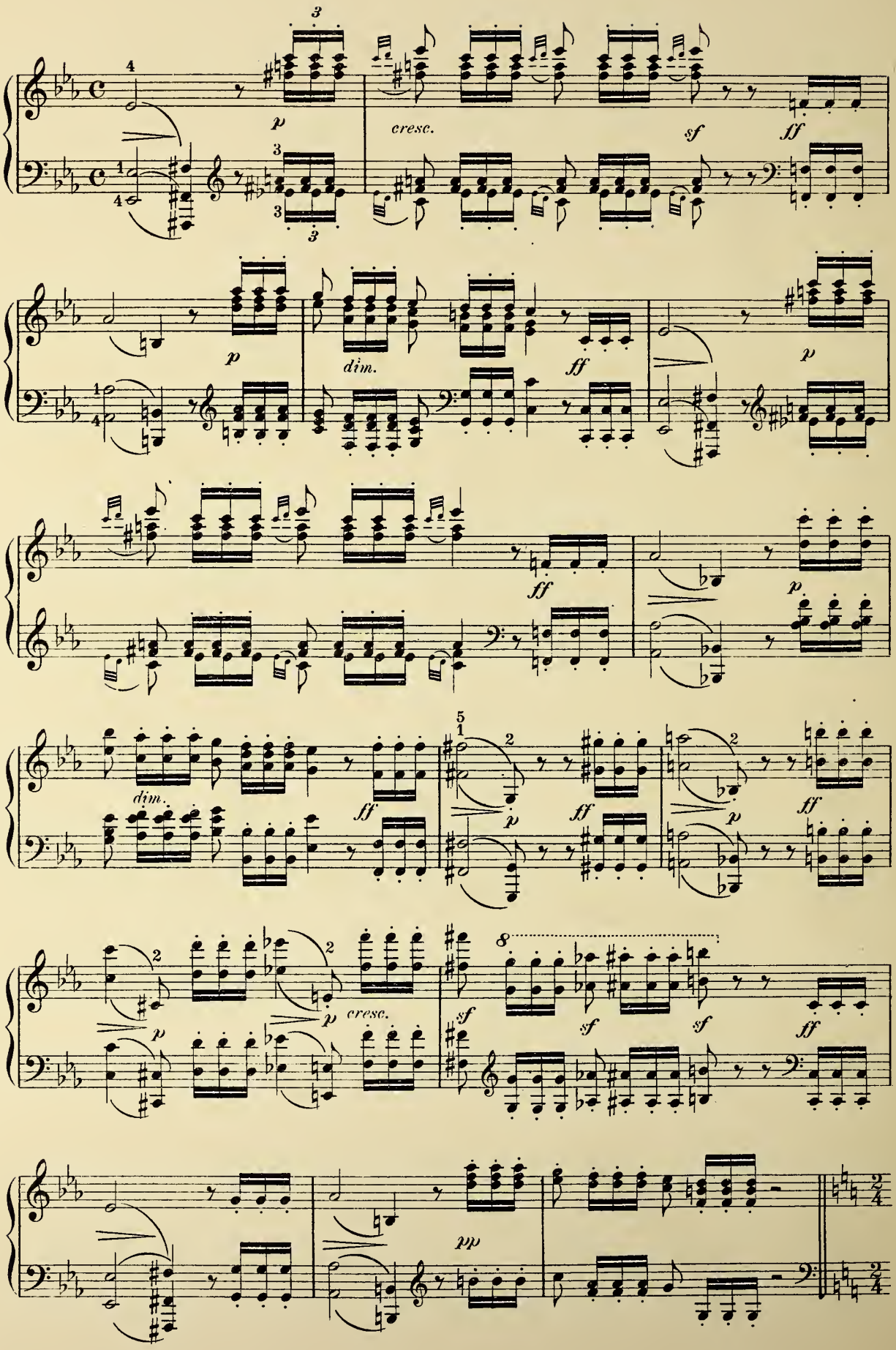
An Indian Tale.

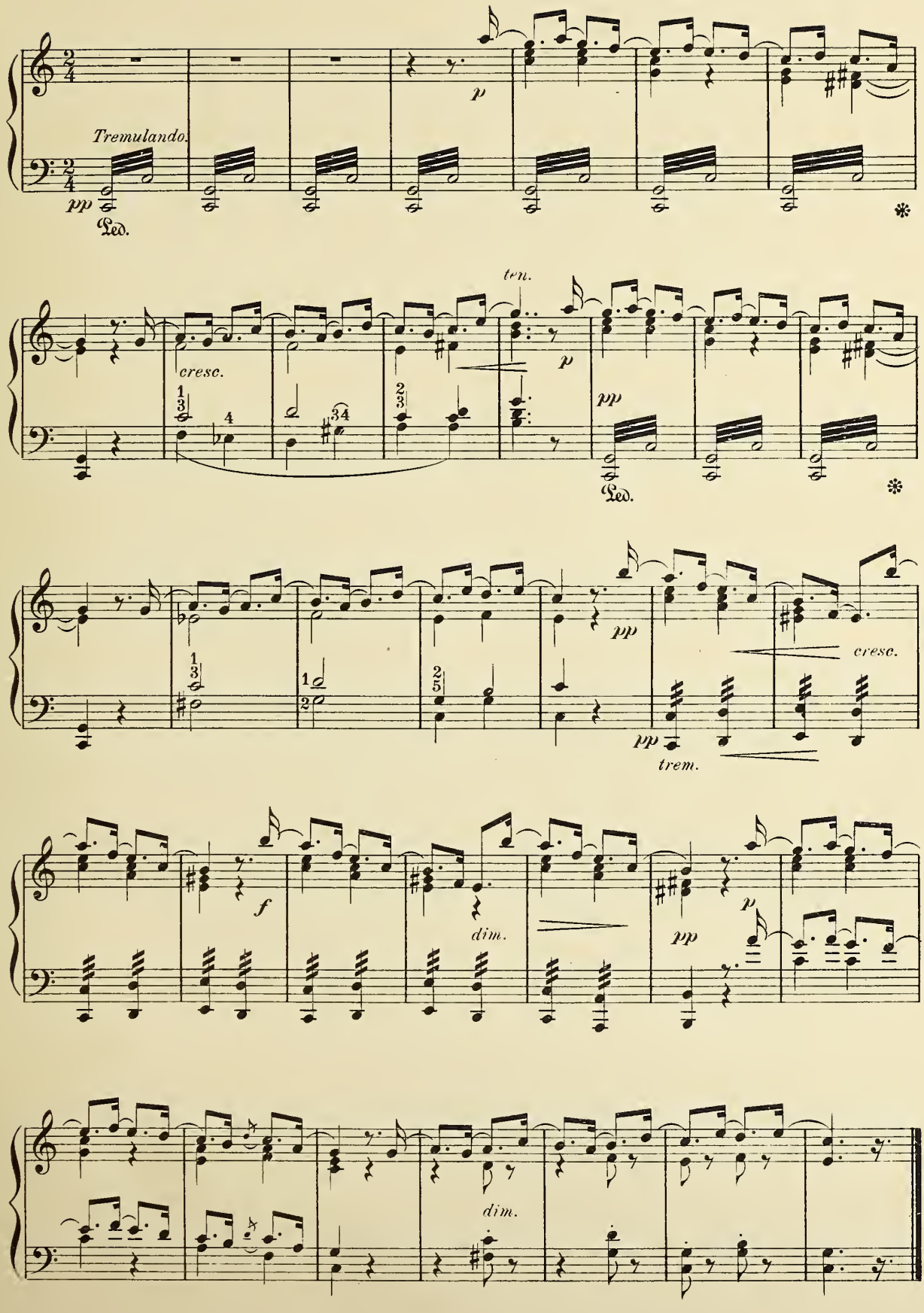
Andantino innocentemente. C. LOEWE. Op. 107. № 2.




Adagio.
Ped.
sf cresc.
sf sf
dim. sf cresc. sf sf
dim. p p
p


Andantino ♩ = ♪
sf
sf
ten.
sf
ten.
p
sf
sf
p
pp
3 4 5 4 3 2 1 2
dim.
ten
ten.
p
ff
3
4 3 2
3


cresc.
dim.
dim.
cresc.
pp

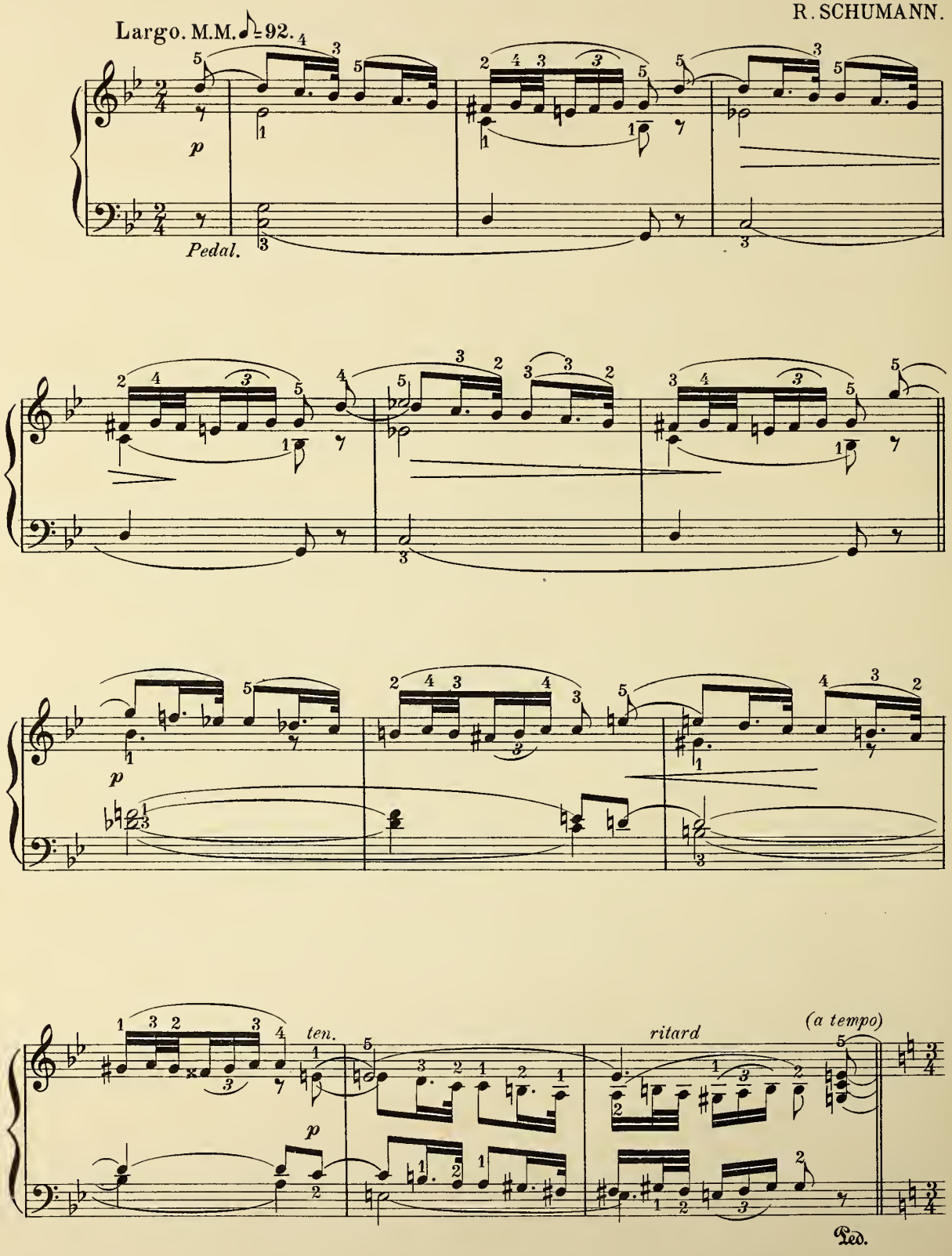

Tremulando.
pp
Ped.
p
ten.
cresc.
pp
Ped.
trem.
cresc.
f
dim.
p
dim.

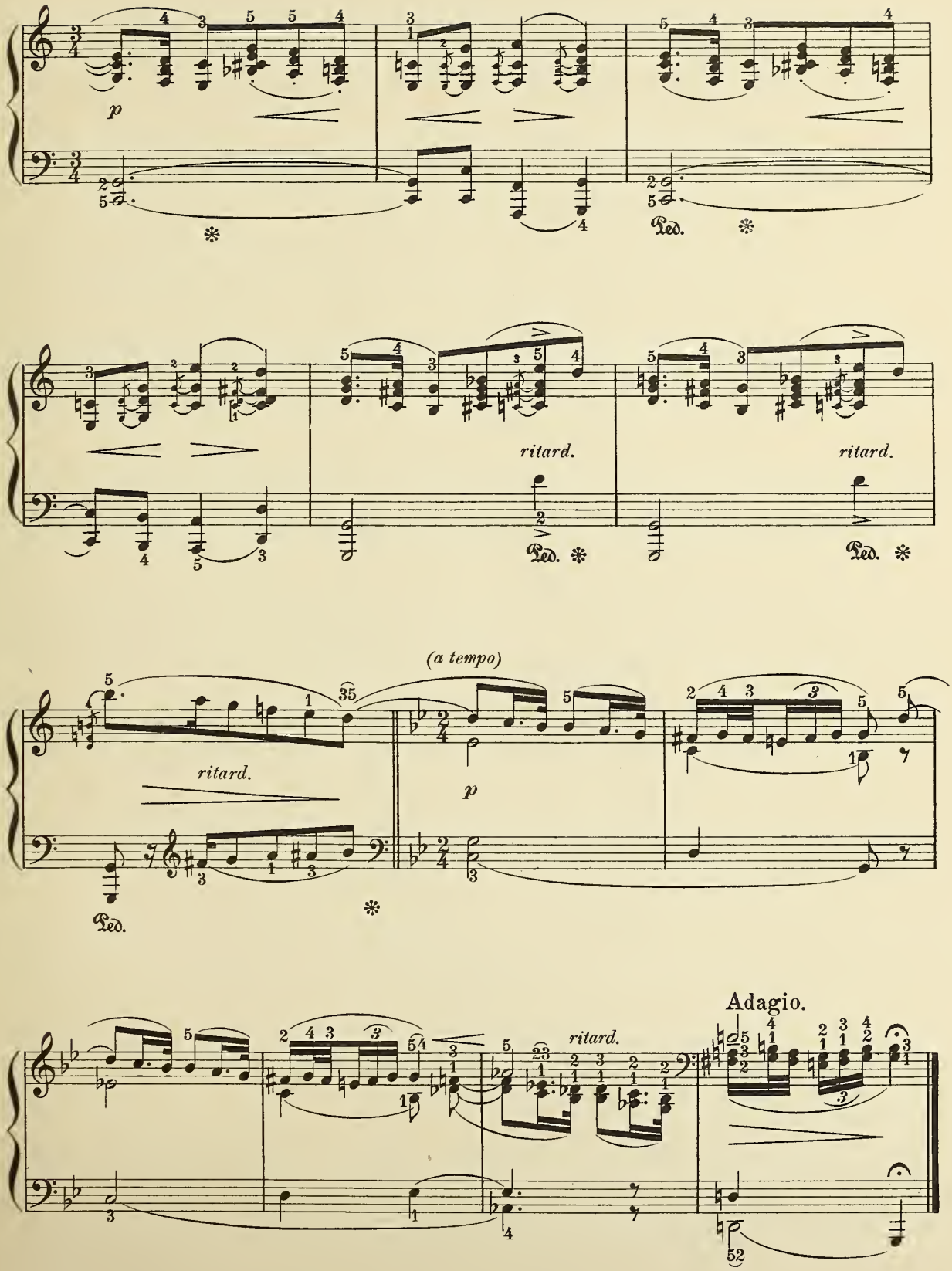
Romanze

FROM

FASCHINGSSCHWANK Op. 26.

R. SCHUMANN.



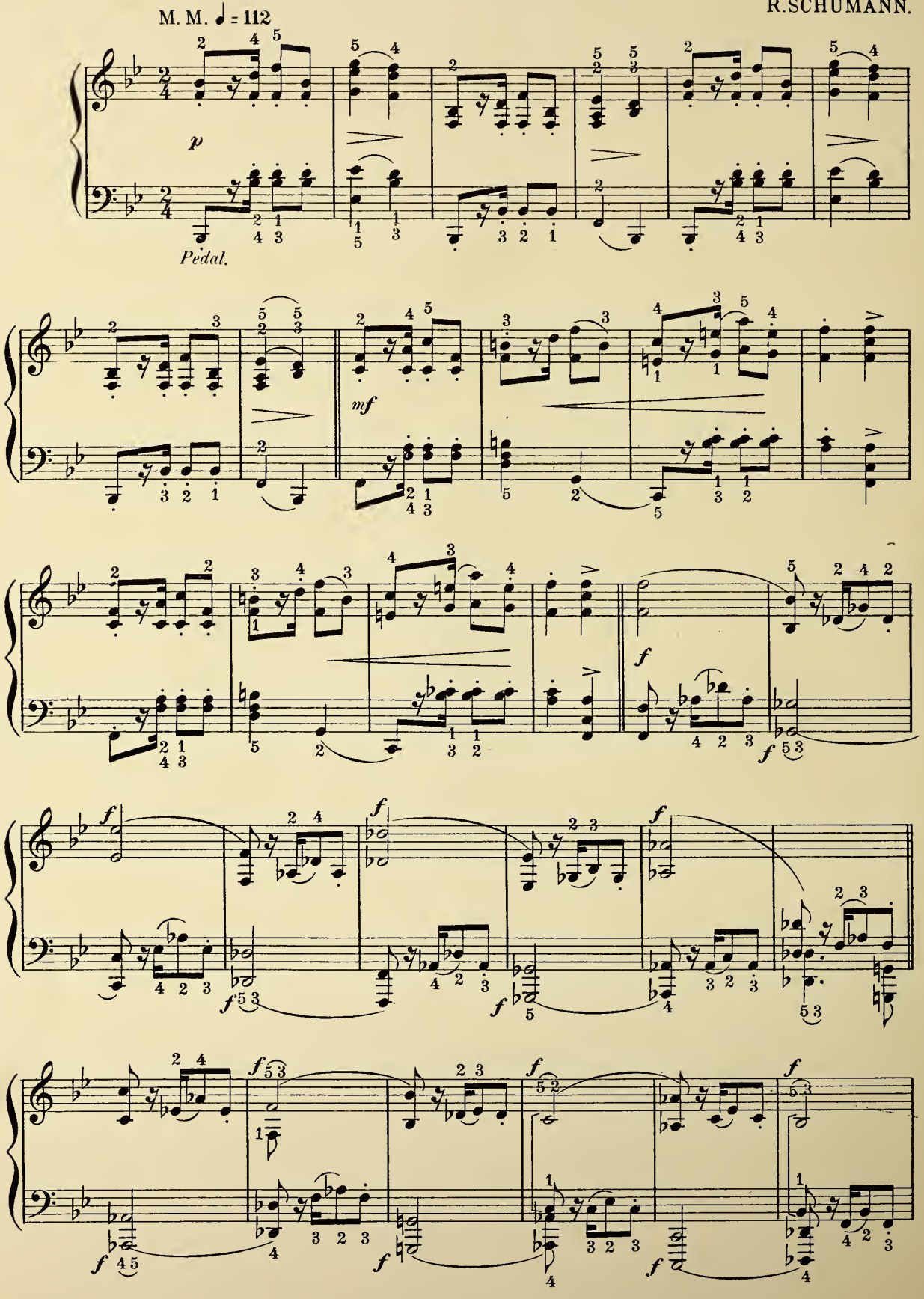

p
Ped.
ritard.
ritard.
Ped.
Ped.
(a tempo)
ritard.
p
Ped.
Adagio.
ritard.

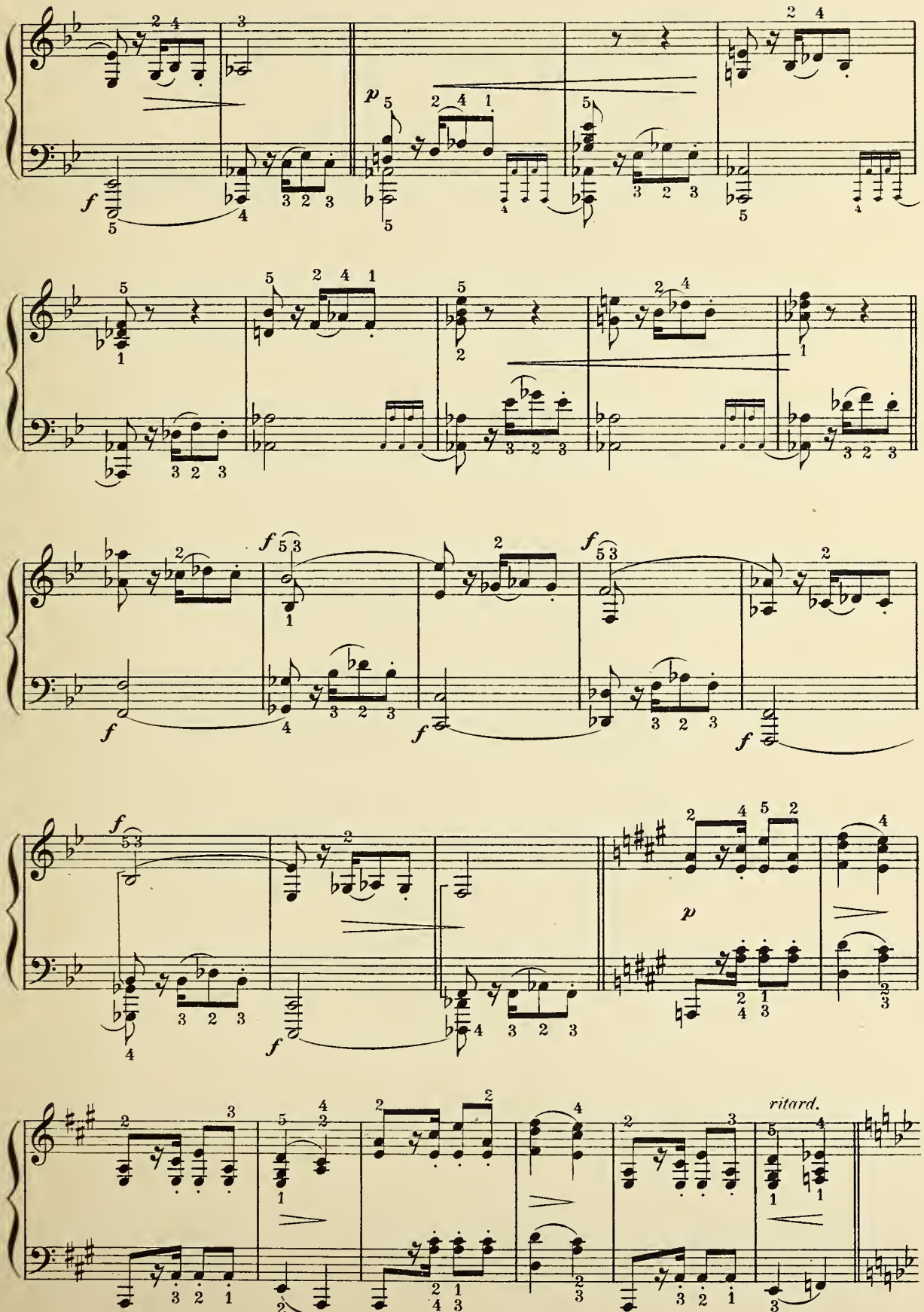
Scherzino

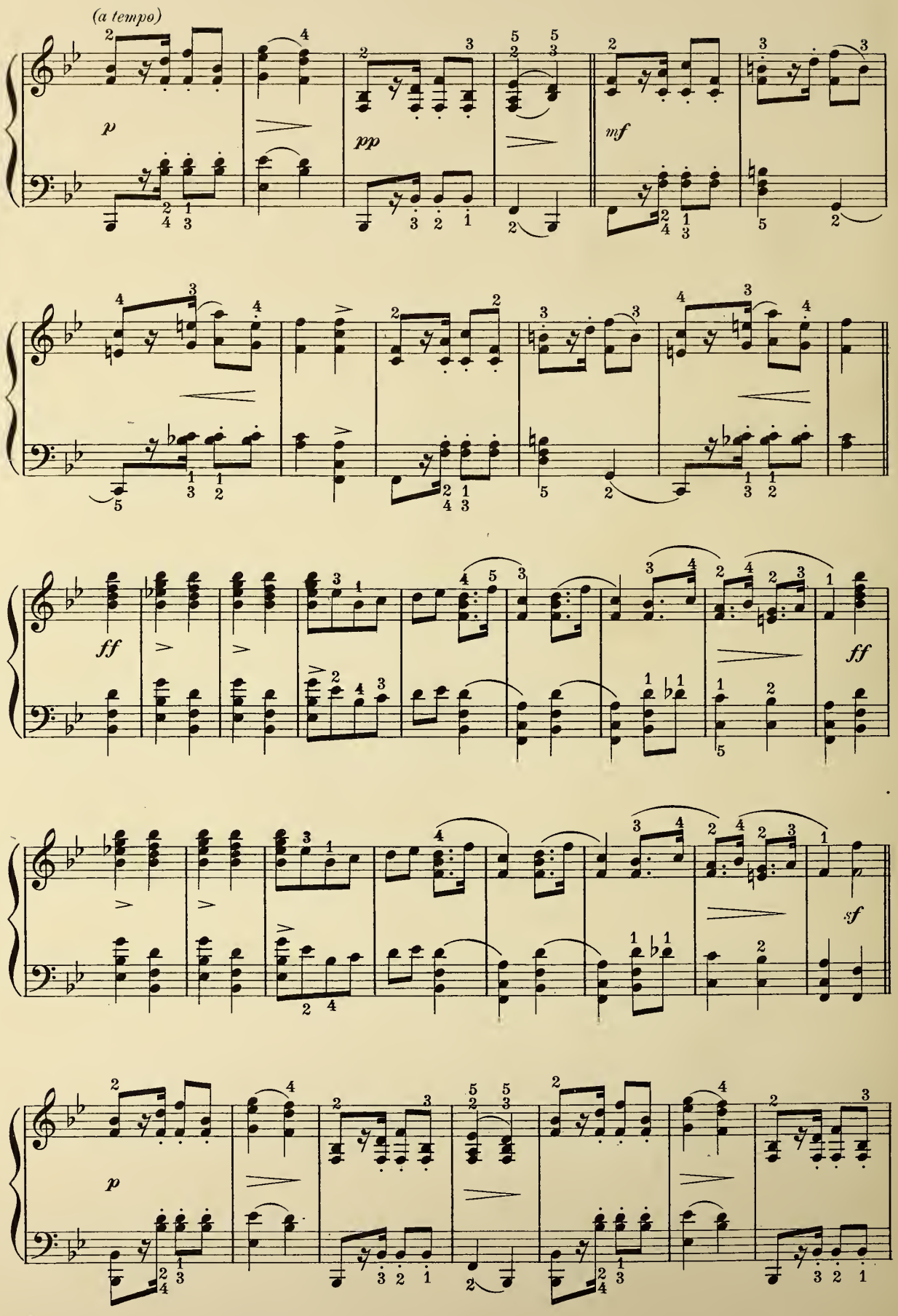
FROM

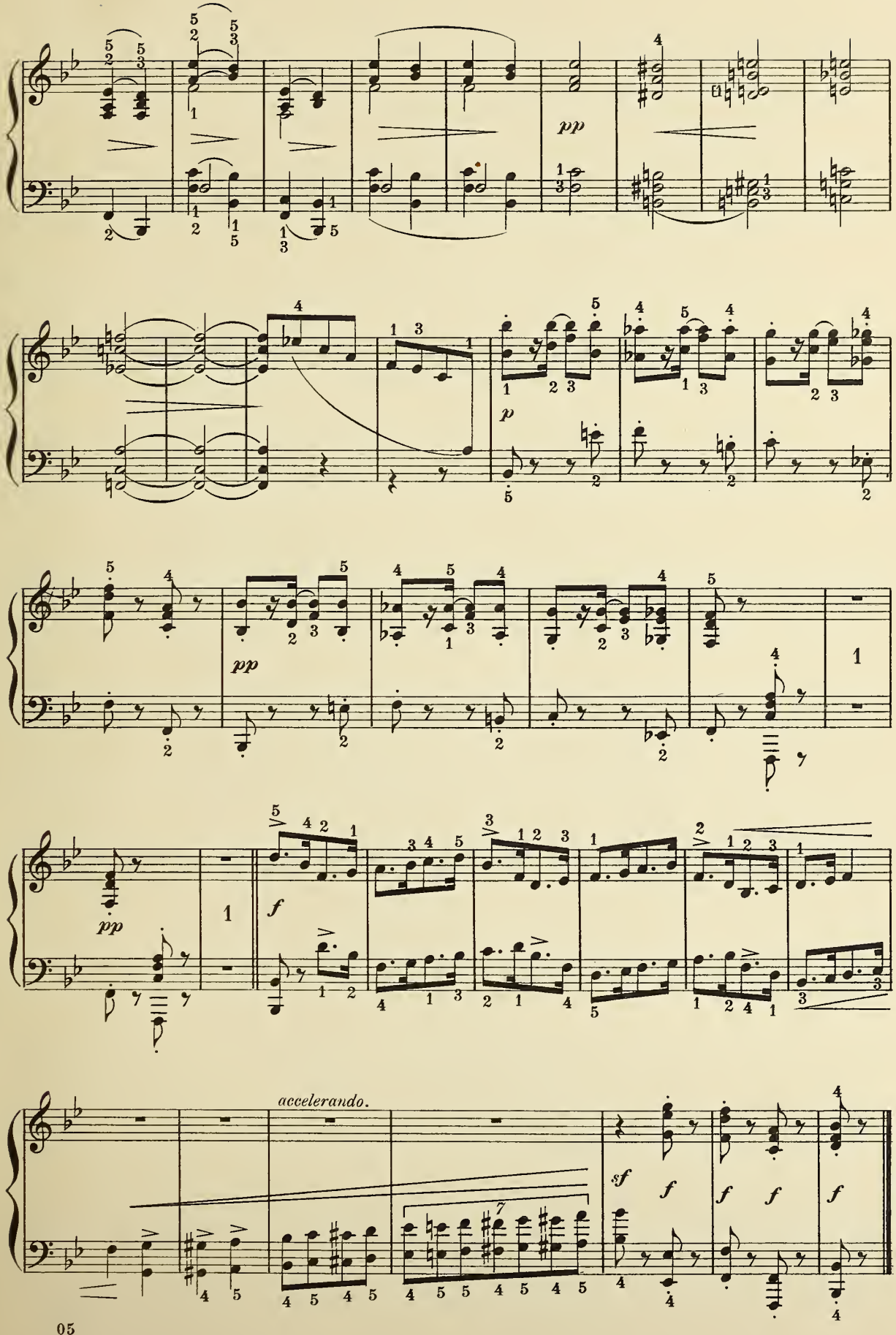
FASCHINGSSCHWANK. Op. 26.

R. SCHUMANN.




f
p
f
f
f
p
ritard.

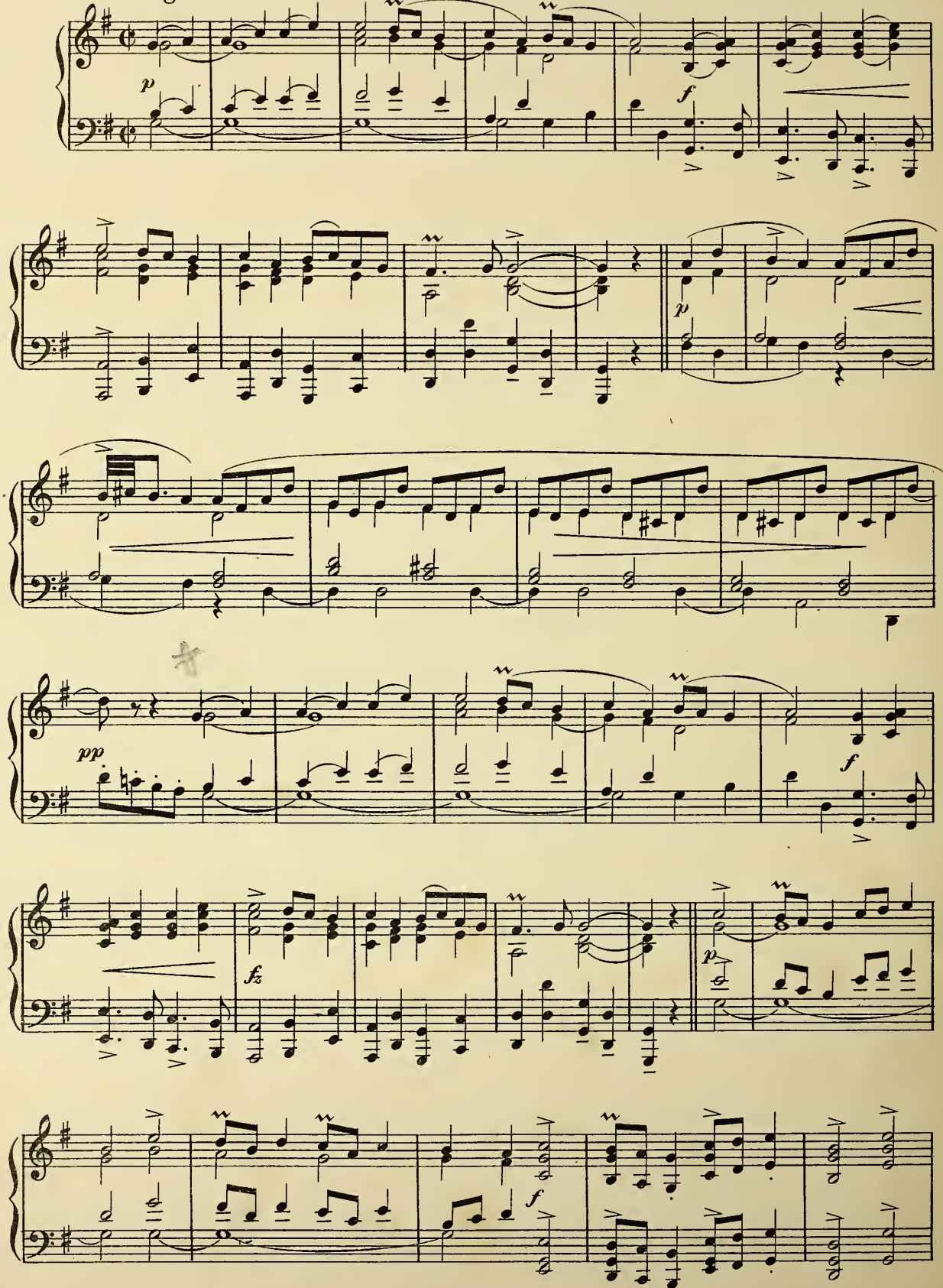

(a tempo)
p
pp
mf
ff
ff
sf
p

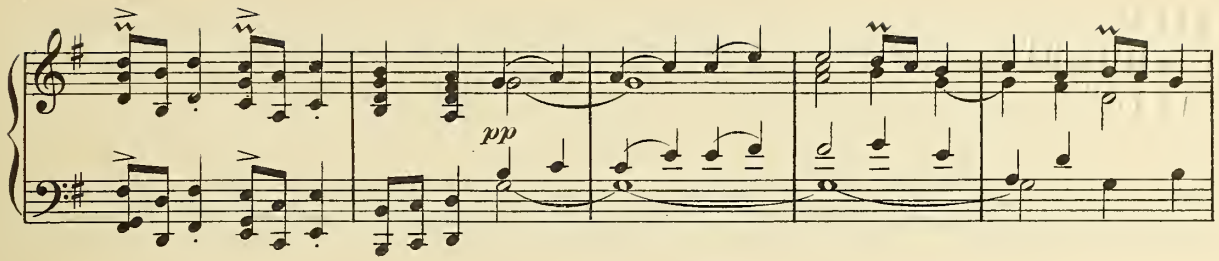

pp
p
pp
f
accelerando.
sf
f

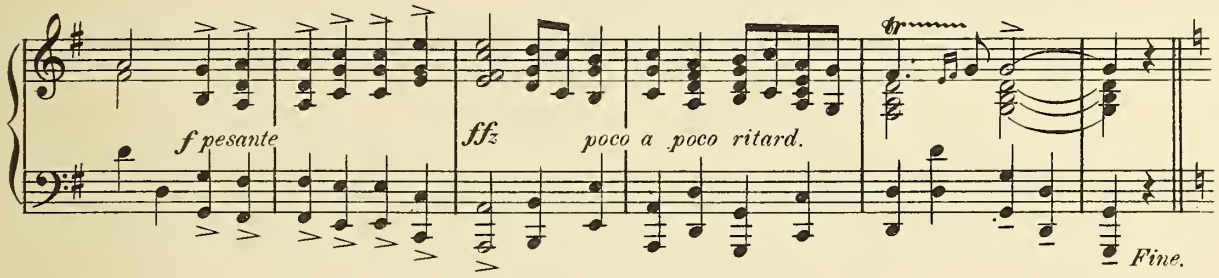
Gavotte.

EDW. GRIEG Op.40 № 3.

Allegretto. ♩ = 80.

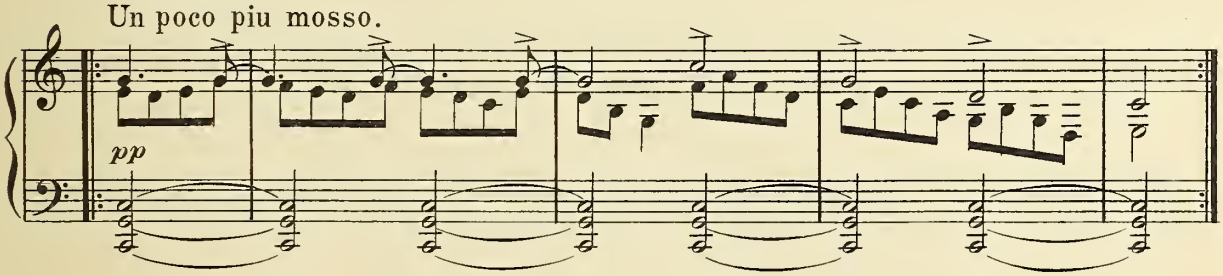


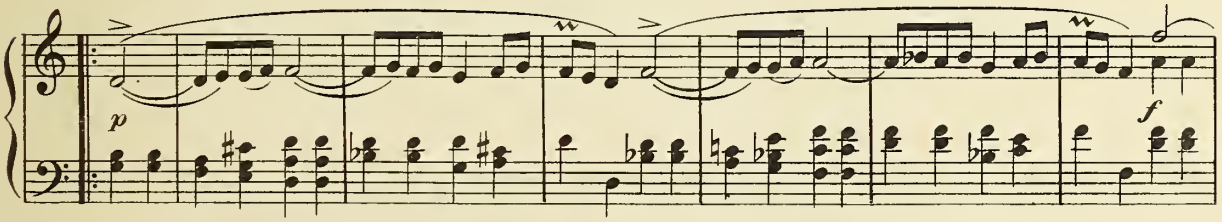


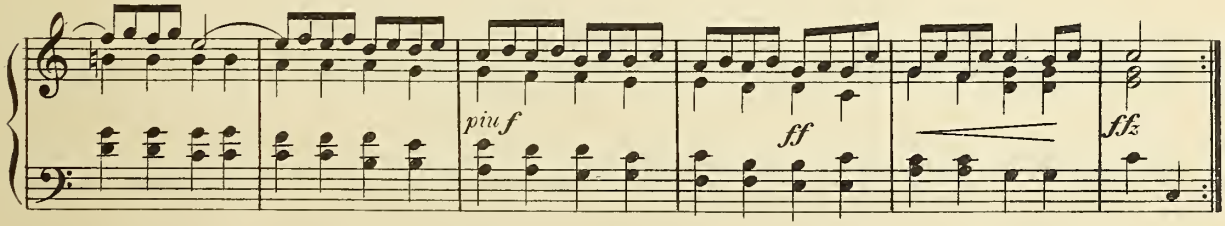


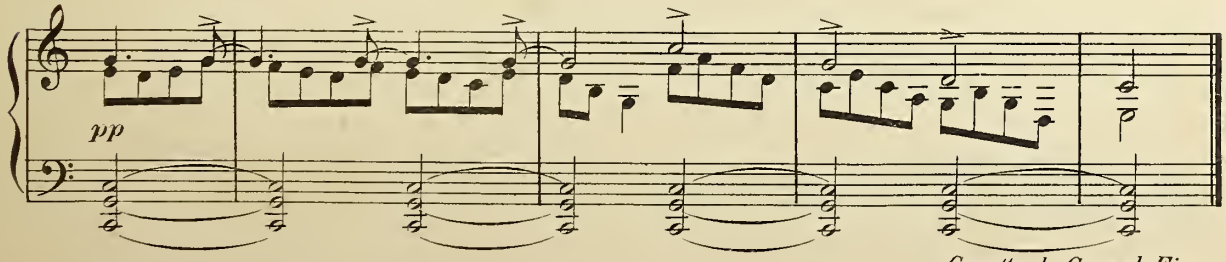
MUSETTE.

Un poco piu mosso.





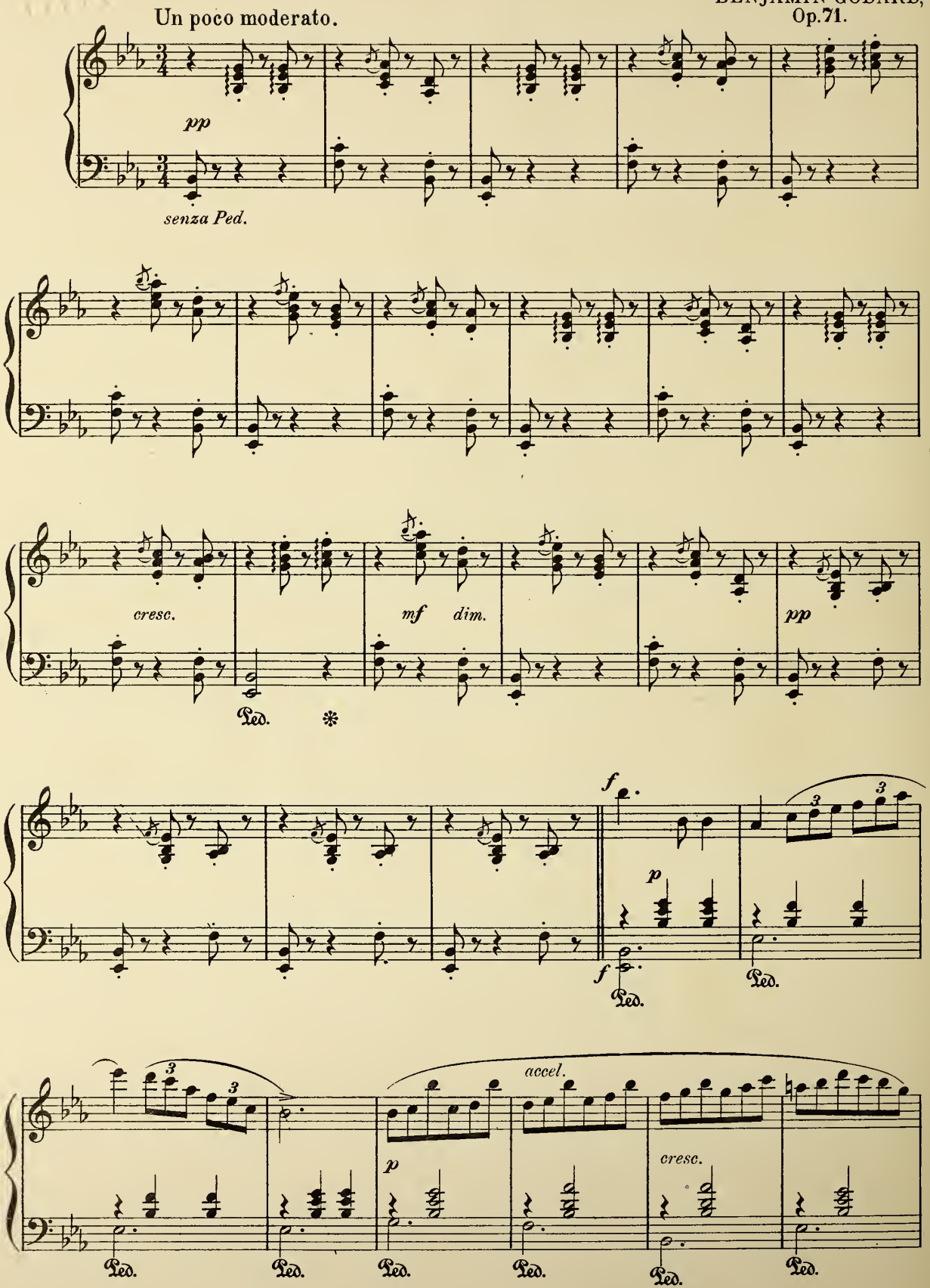


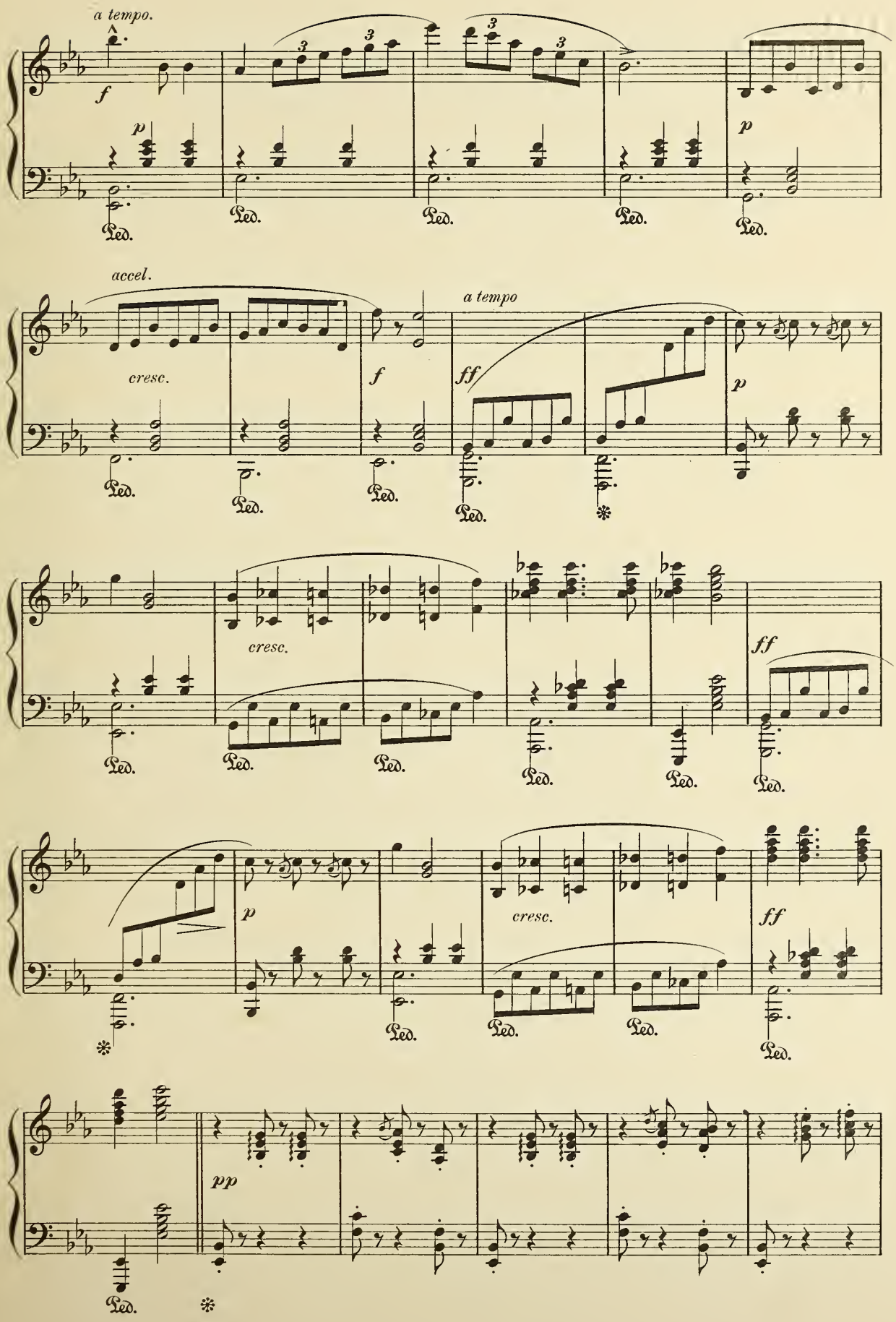


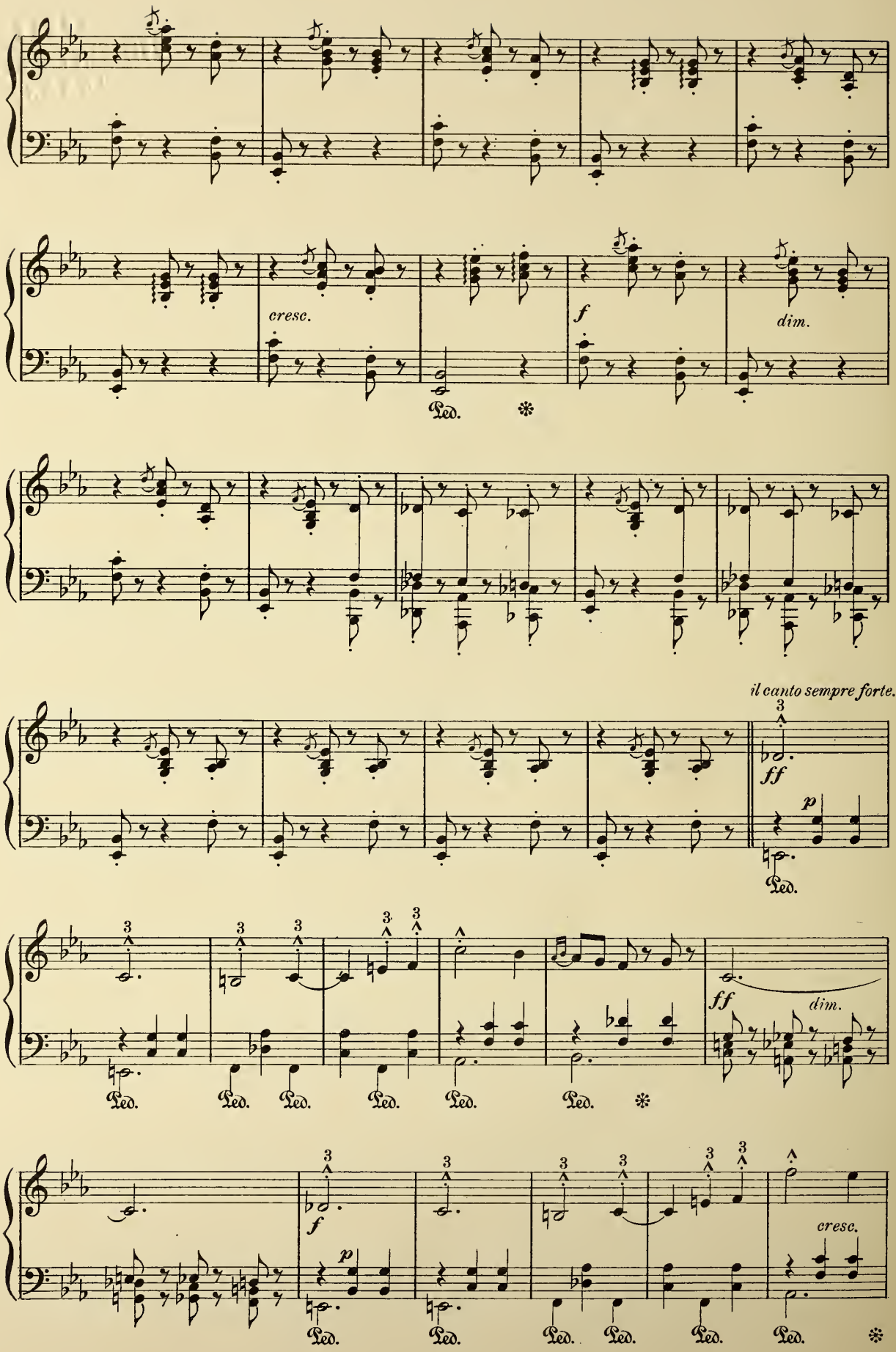
Gavotte da Capo al Fine.

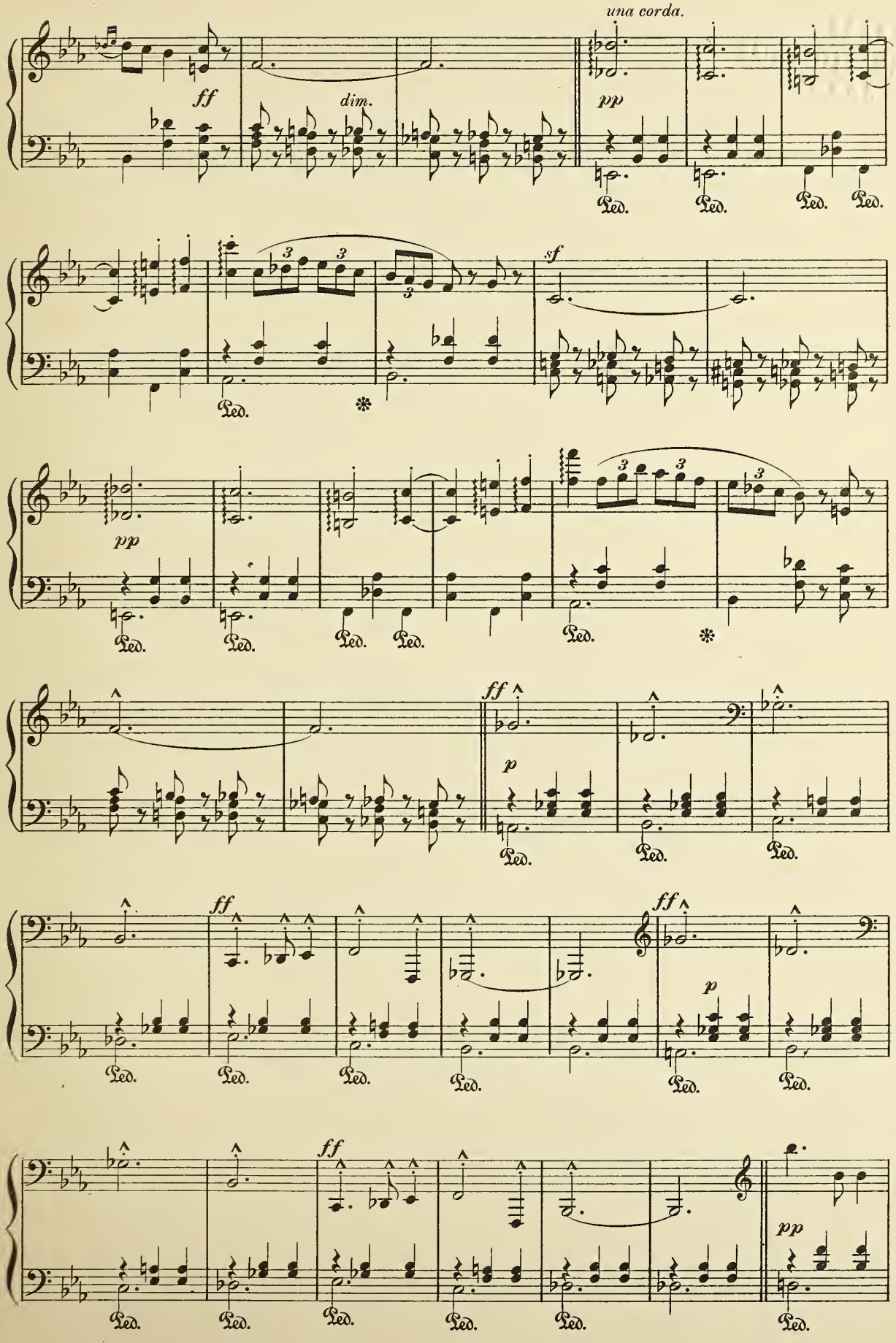
Valse-Serenade.

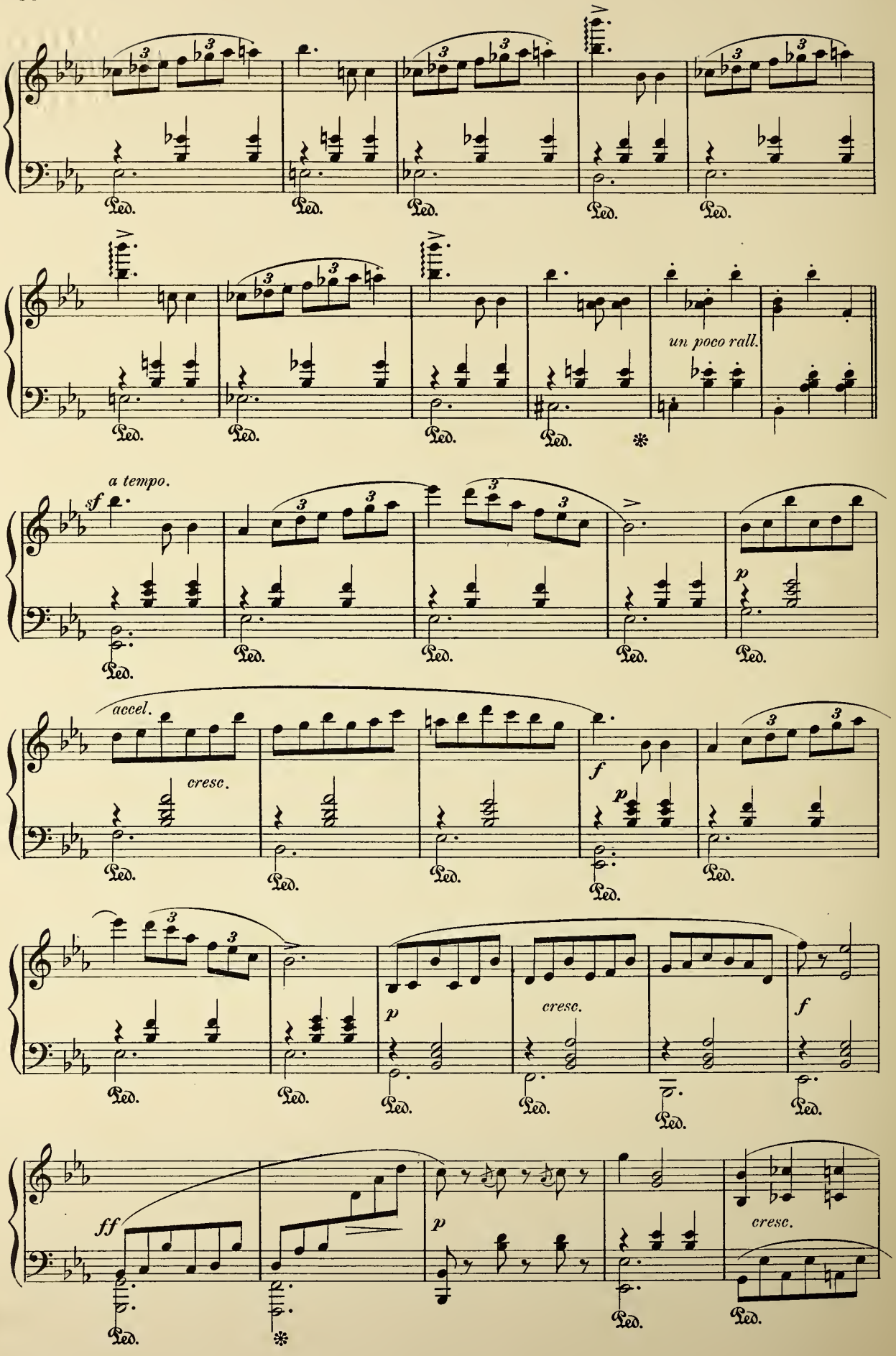
BENJAMIN GODARD,
Op. 71.

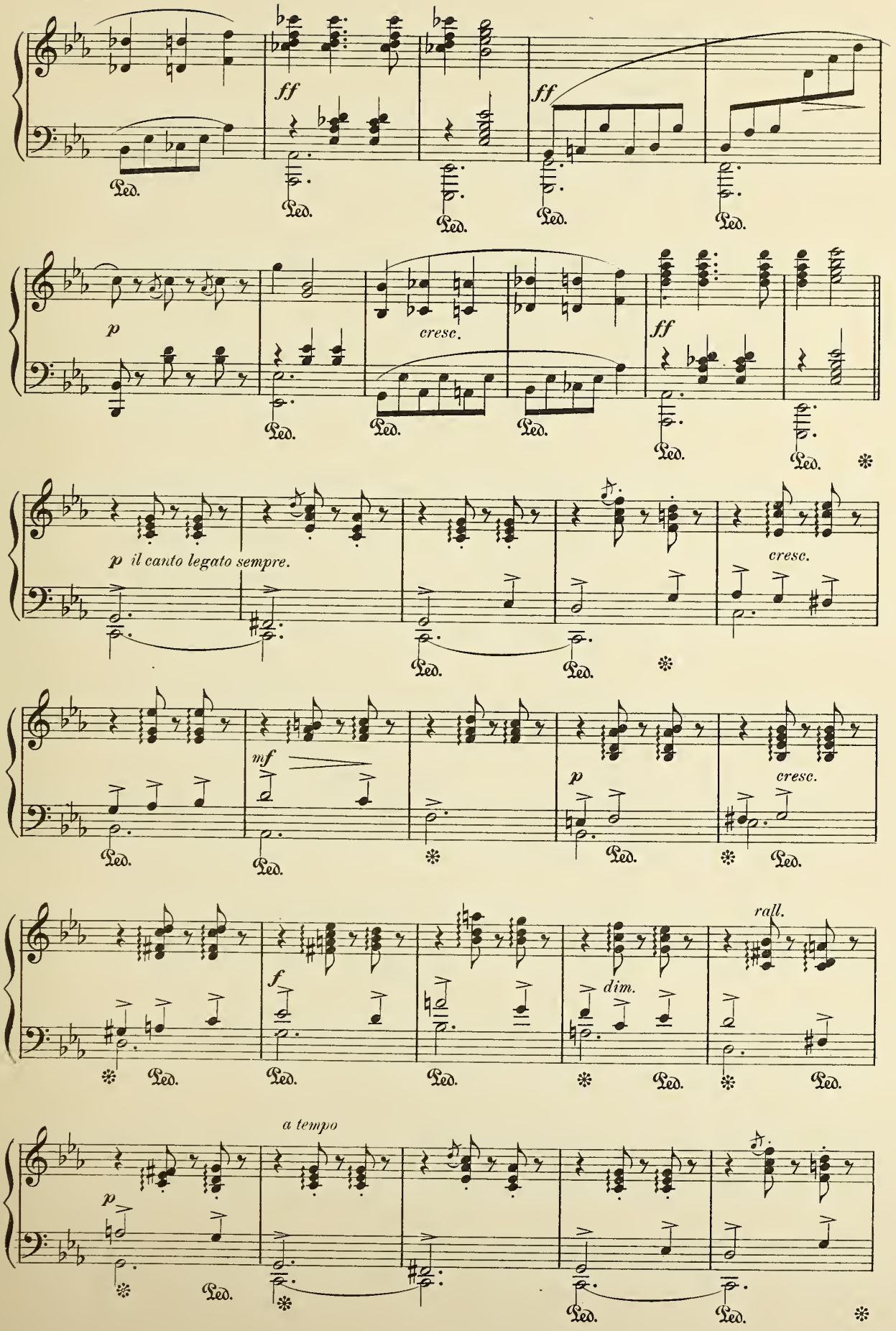


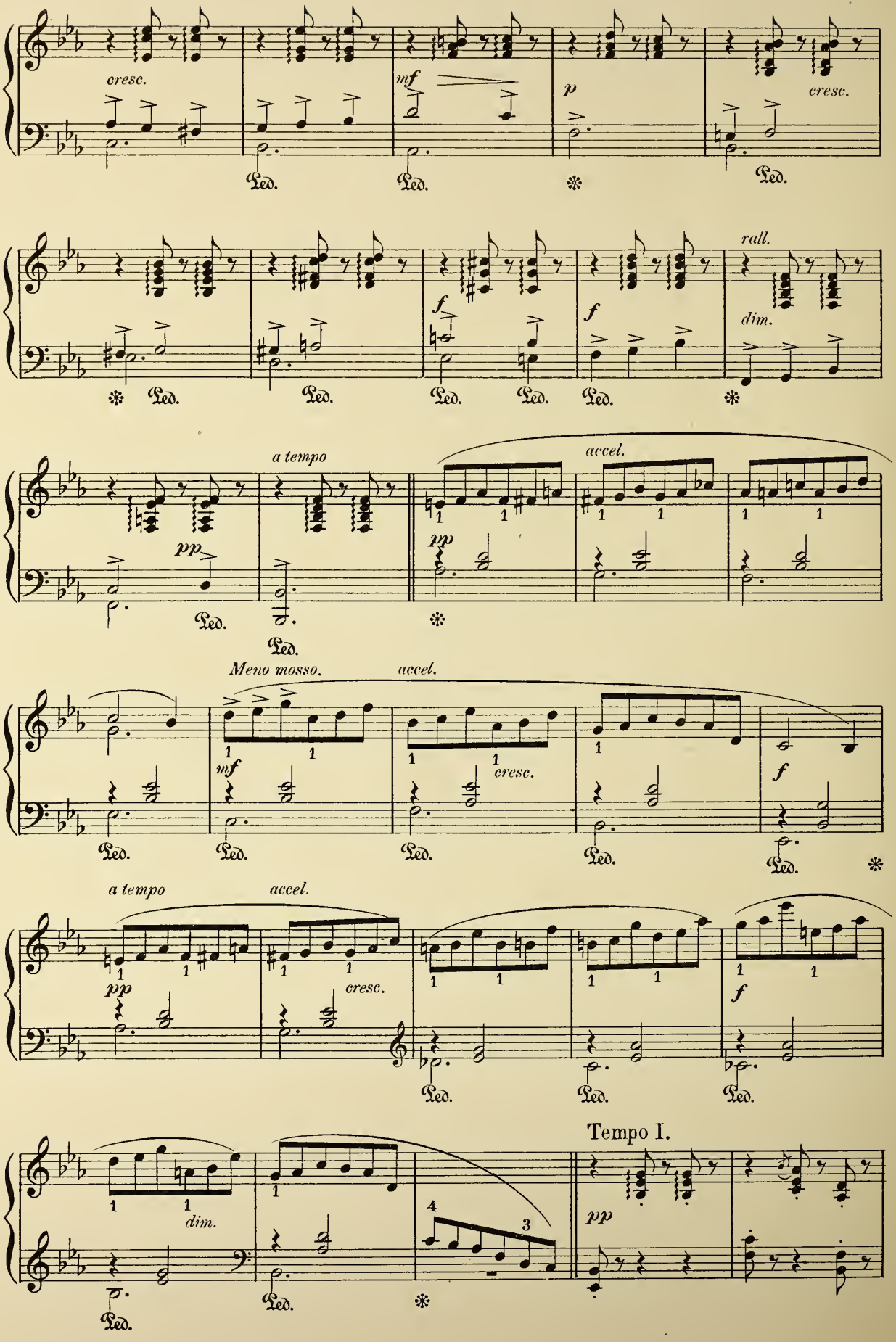

a tempo.
f
p
Ped.
3
accel.
cresc.
a tempo
ff
cresc.
pp

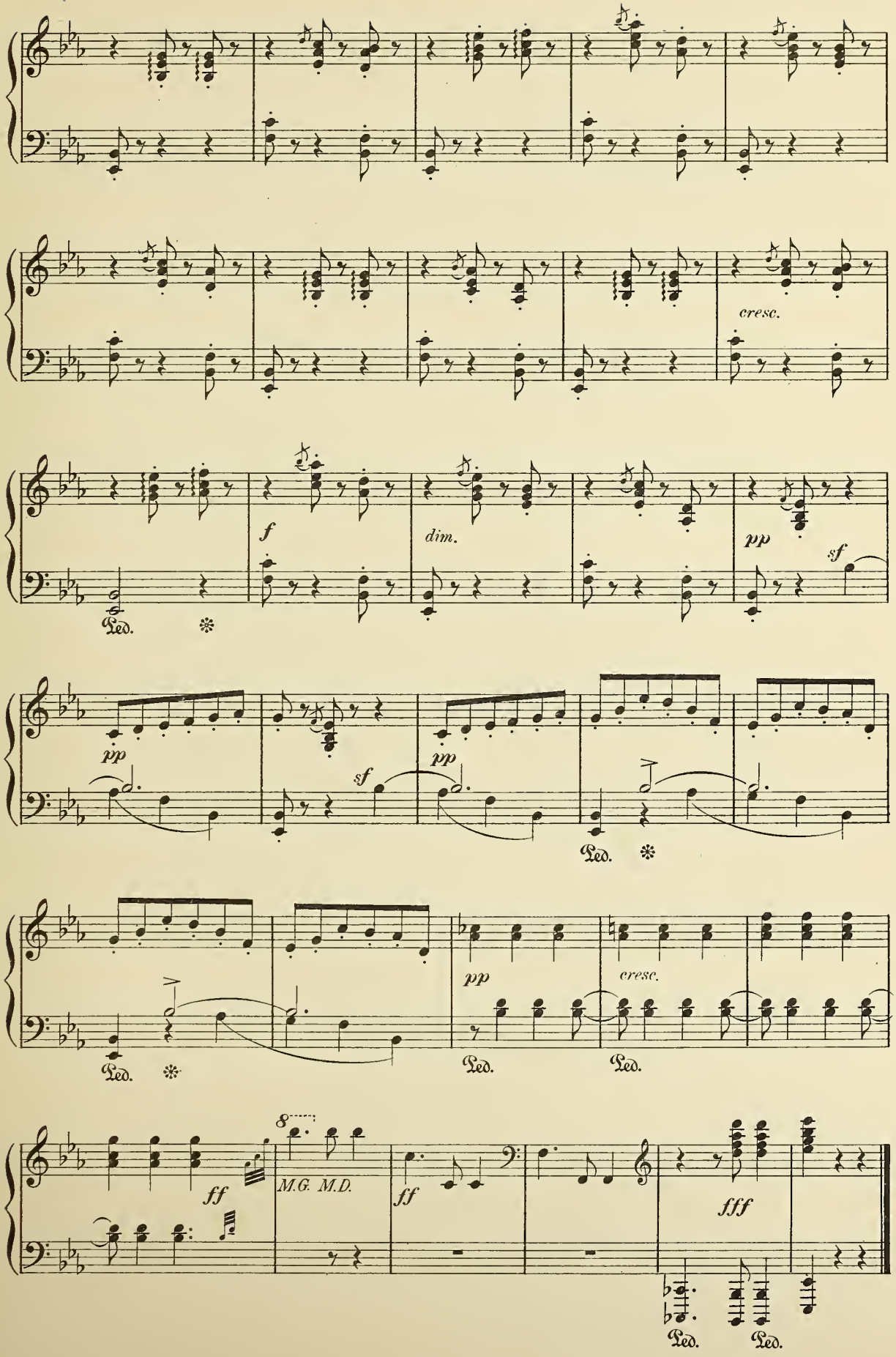

cresc.
f
dim.
Ped.
il canto sempre forte.
ff
p
ff
dim.
f
p
cresc.


una corda.
ff
dim.
pp
Ped.
sf
3
pp
p
ff


un poco rall.
a tempo.
sf
accel.
cresc.
f
p
cresc.
f
ff
p
cresc.


ff
ff
Ped.
p
cresc.
ff
p il canto legato sempre.
cresc.
mf
p
cresc.
f
dim.
rall.
a tempo
p

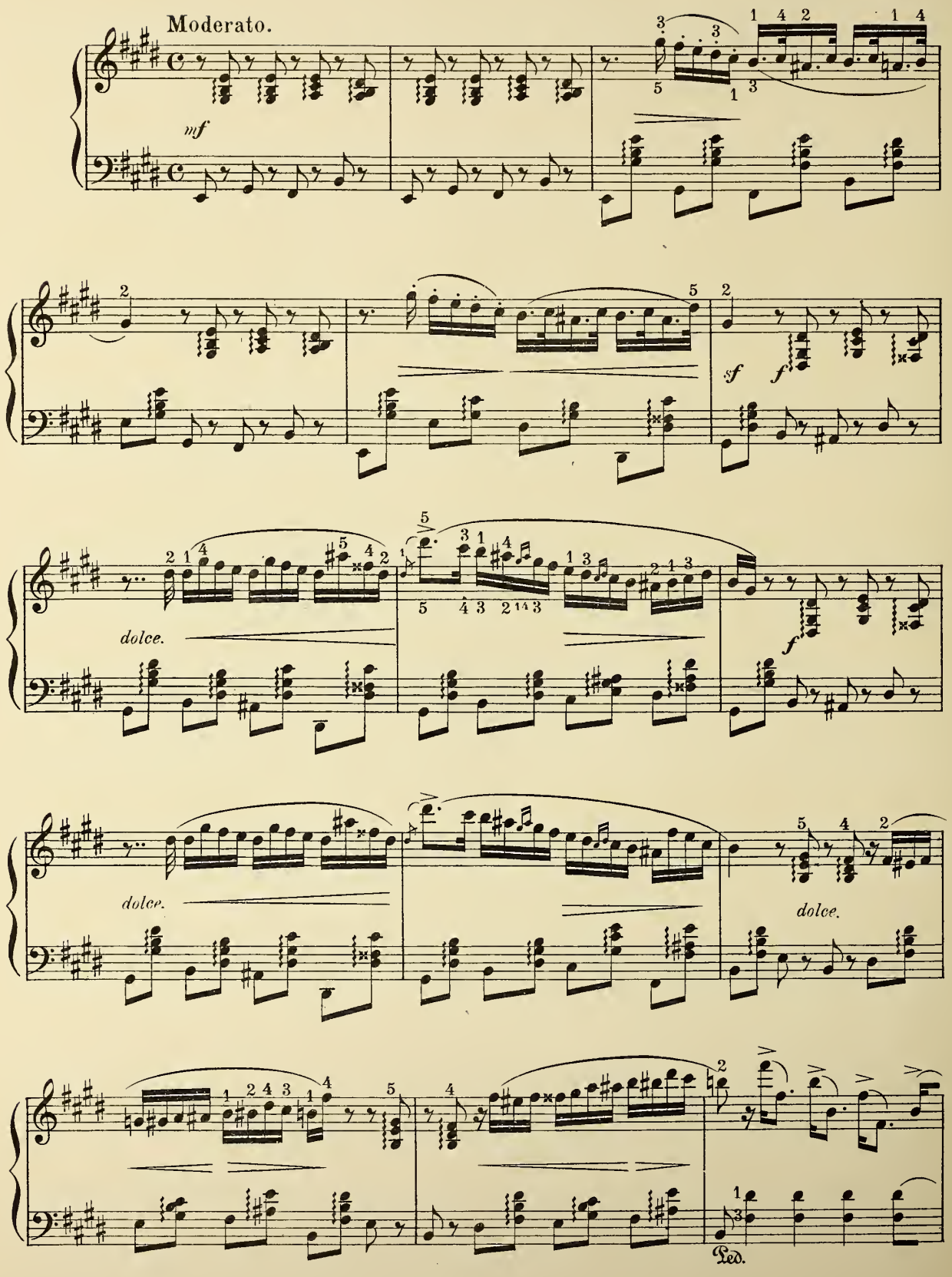

cresc.
mf
p
cresc.
rall.
f
f
dim.
a tempo
accel.
pp
Meno mosso.
accel.
mf
cresc.
f
a tempo
accel.
pp
cresc.
f
Tempo I.
dim.
pp
Ped.

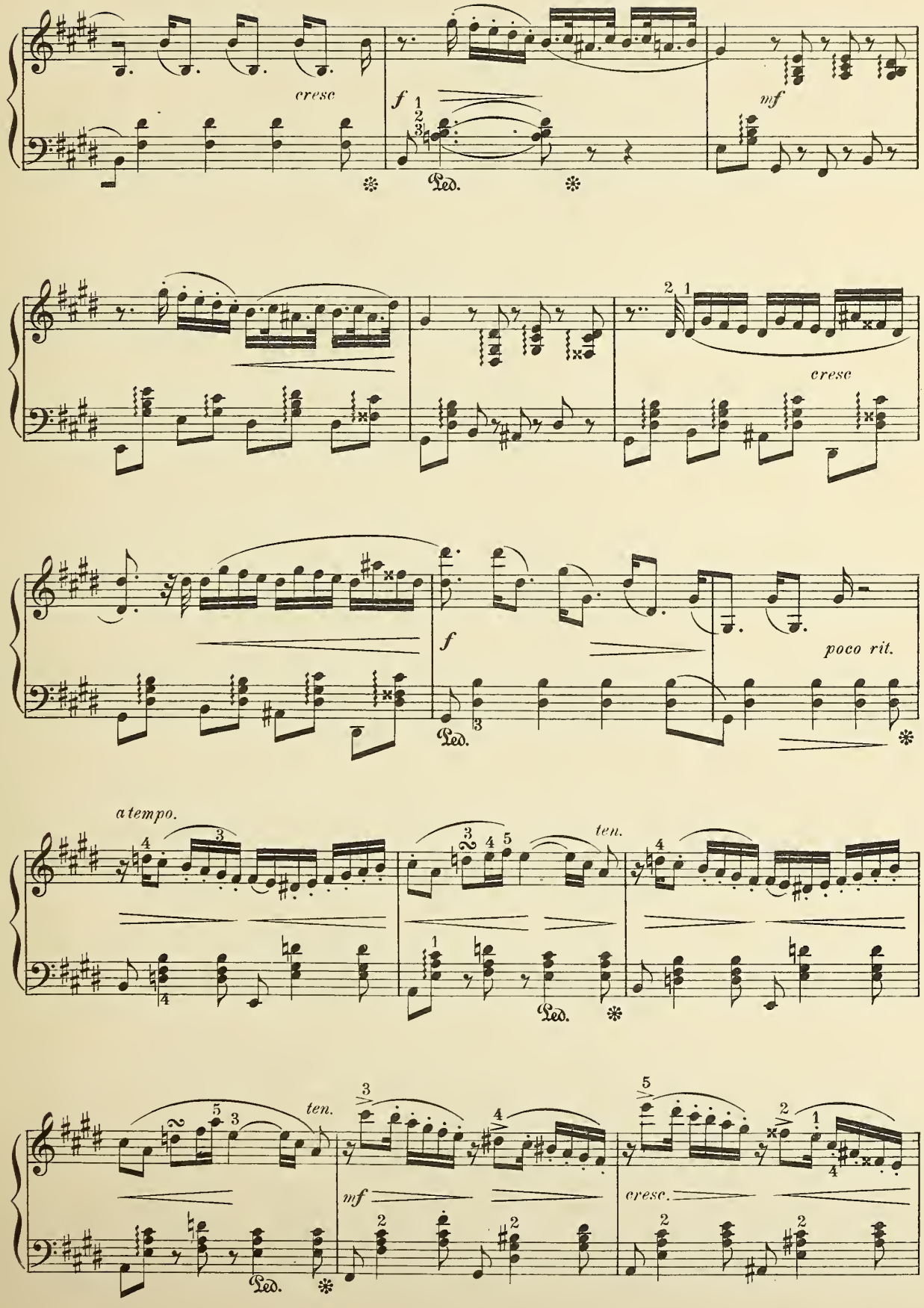

cresc.
f
dim.
pp
sf
Ped.
pp
sf
pp
Ped.
pp
cresc.
Ped.
Ped.
8
ff
M.G. M.D.
ff
fff
Ped.
Ped.

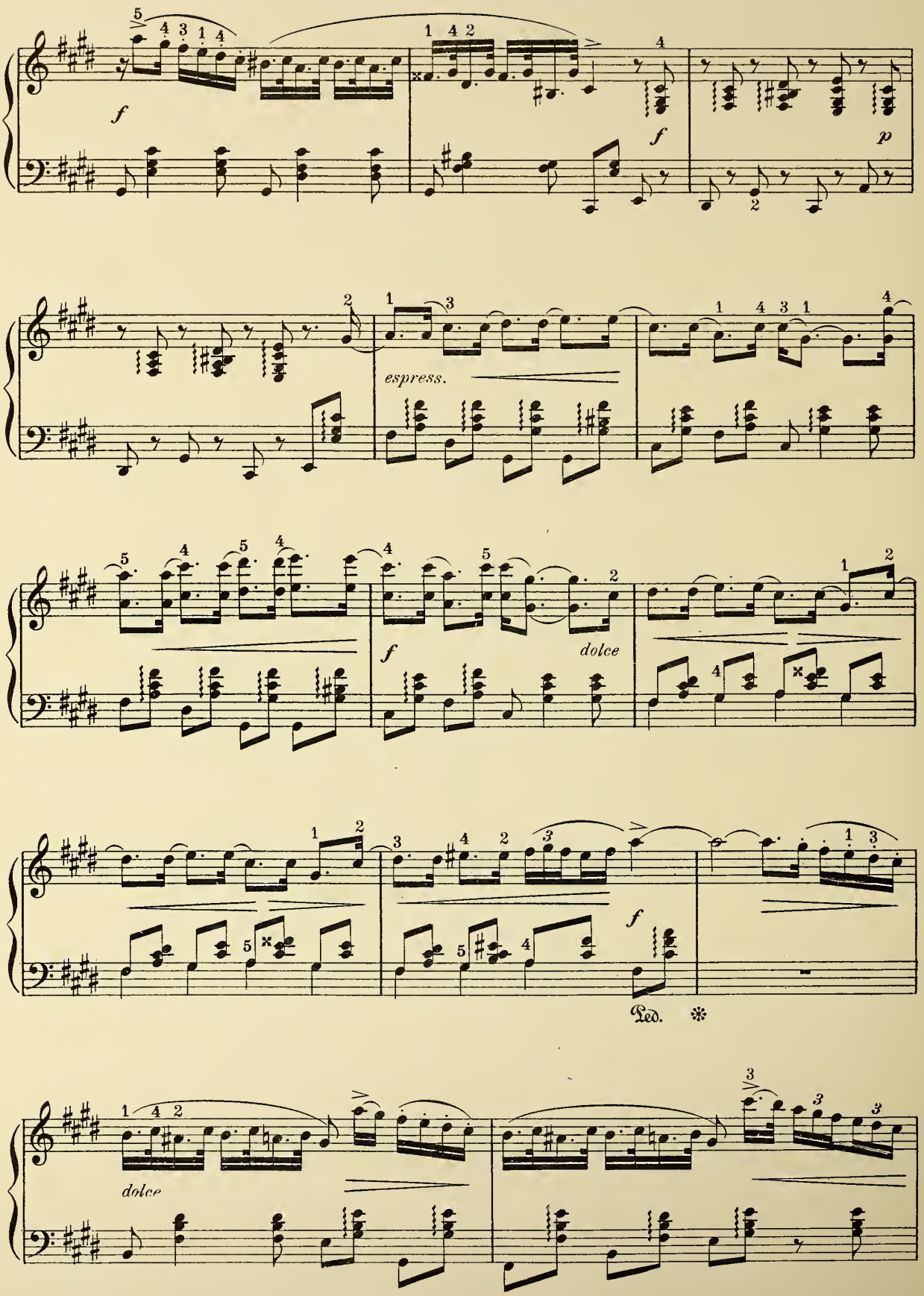
Zur Guitarre.

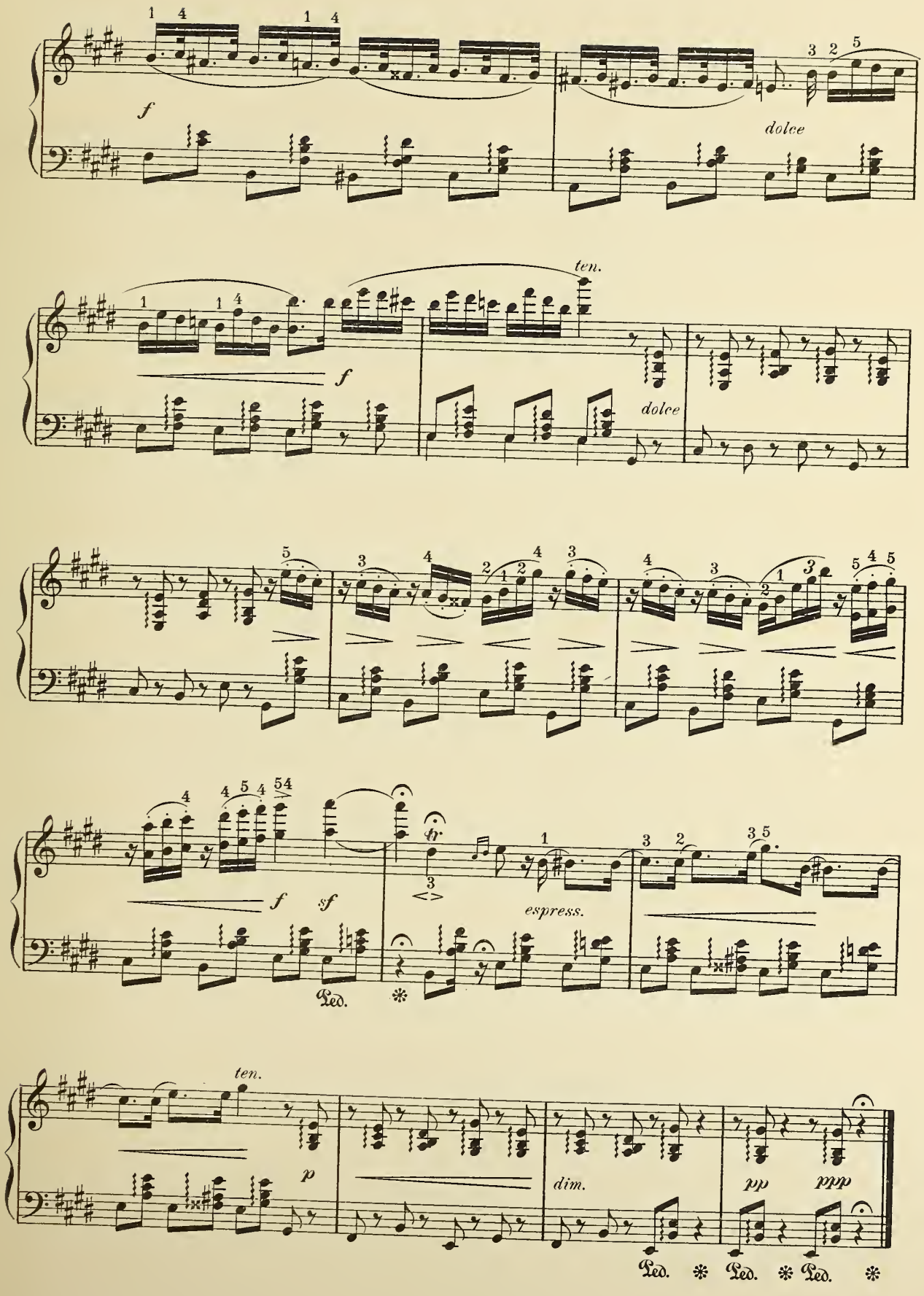
IMPROMPTU.

FERD. HILLER, Op. 97.



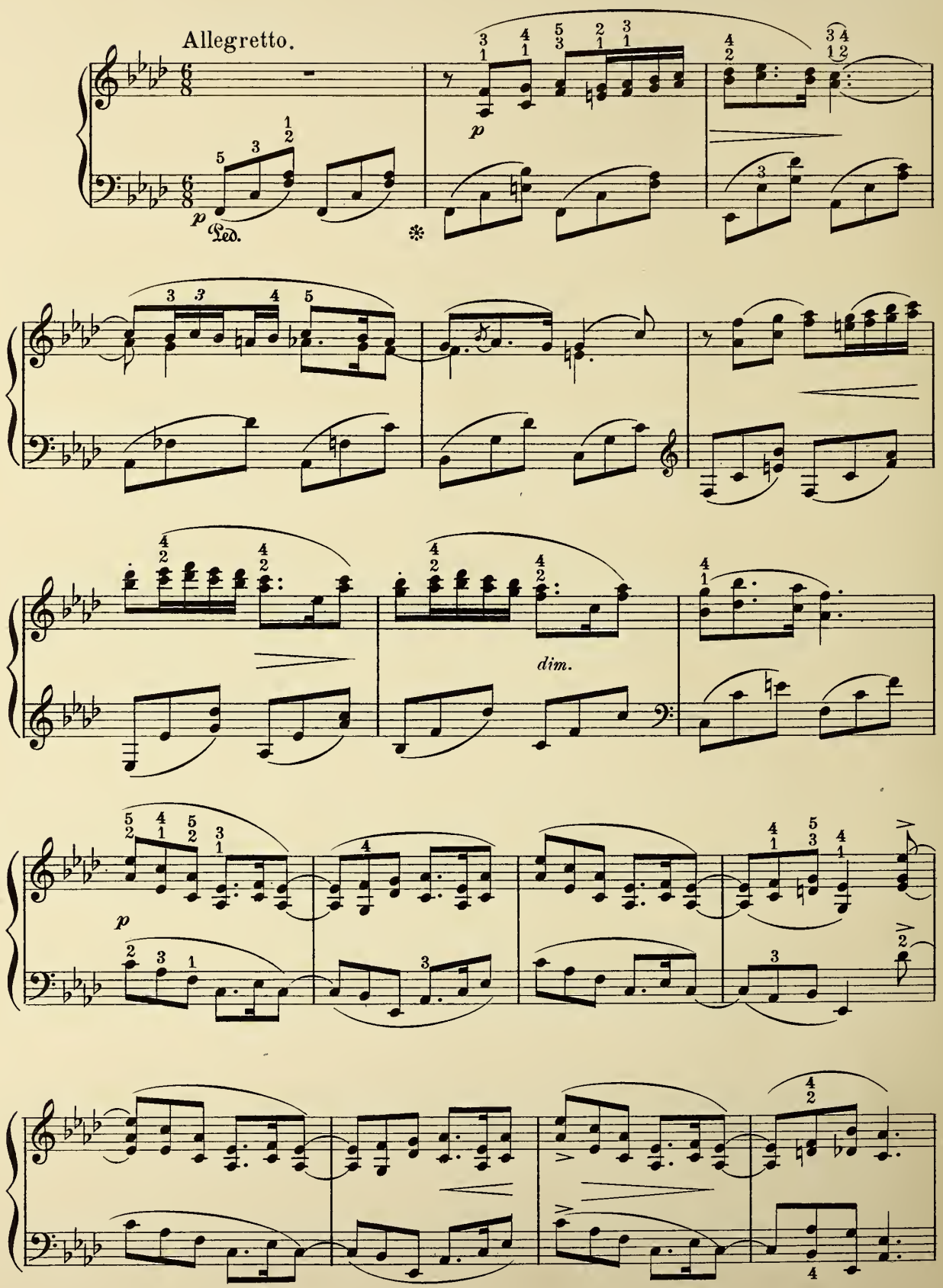

cresc
f
Ped.
mf
cresc
f
Ped.
poco rit.
a tempo.
ten.
Ped.
ten.
mf
cresc.

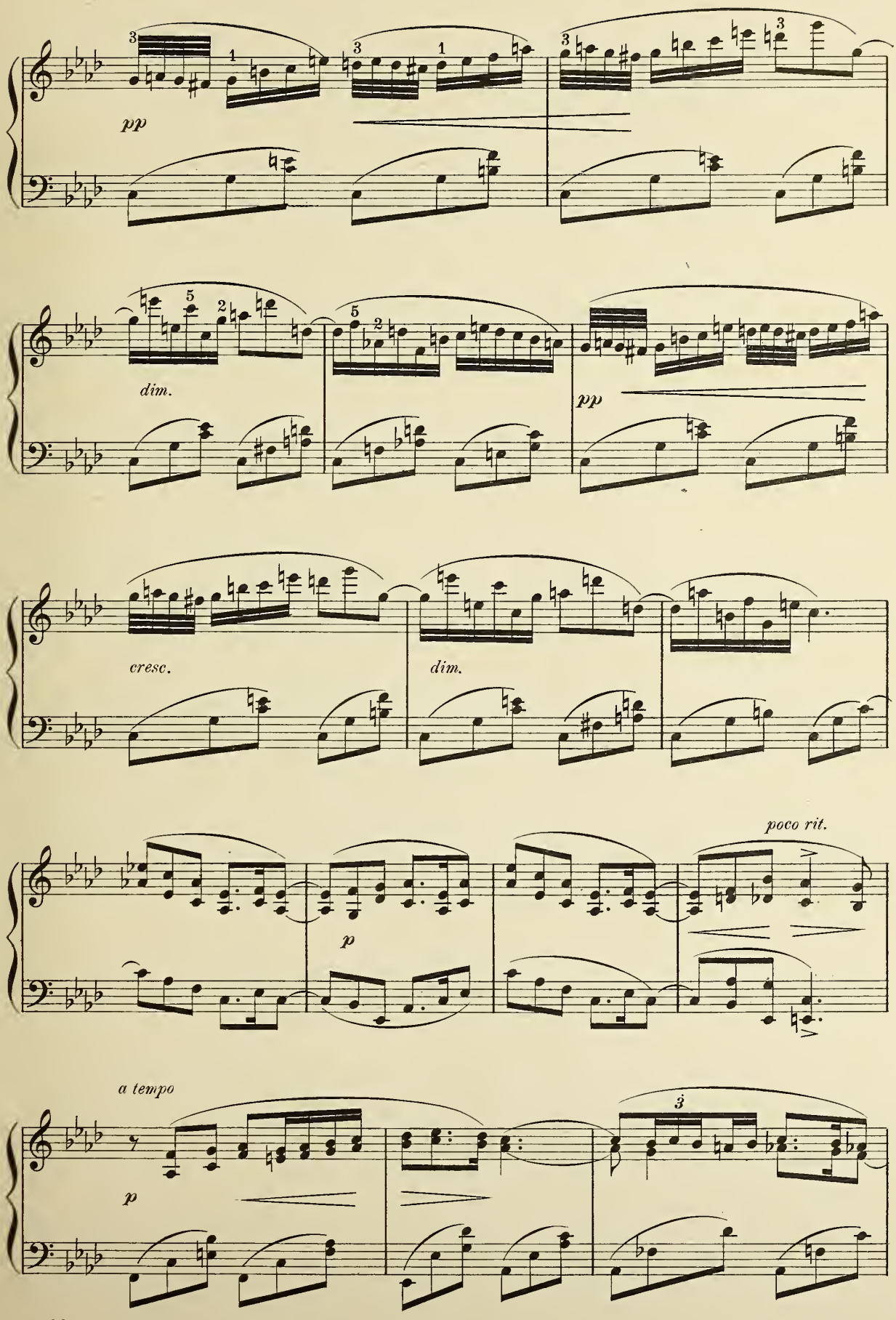

f
f
p
espress.
f
dolce
f
Ped.
dolce

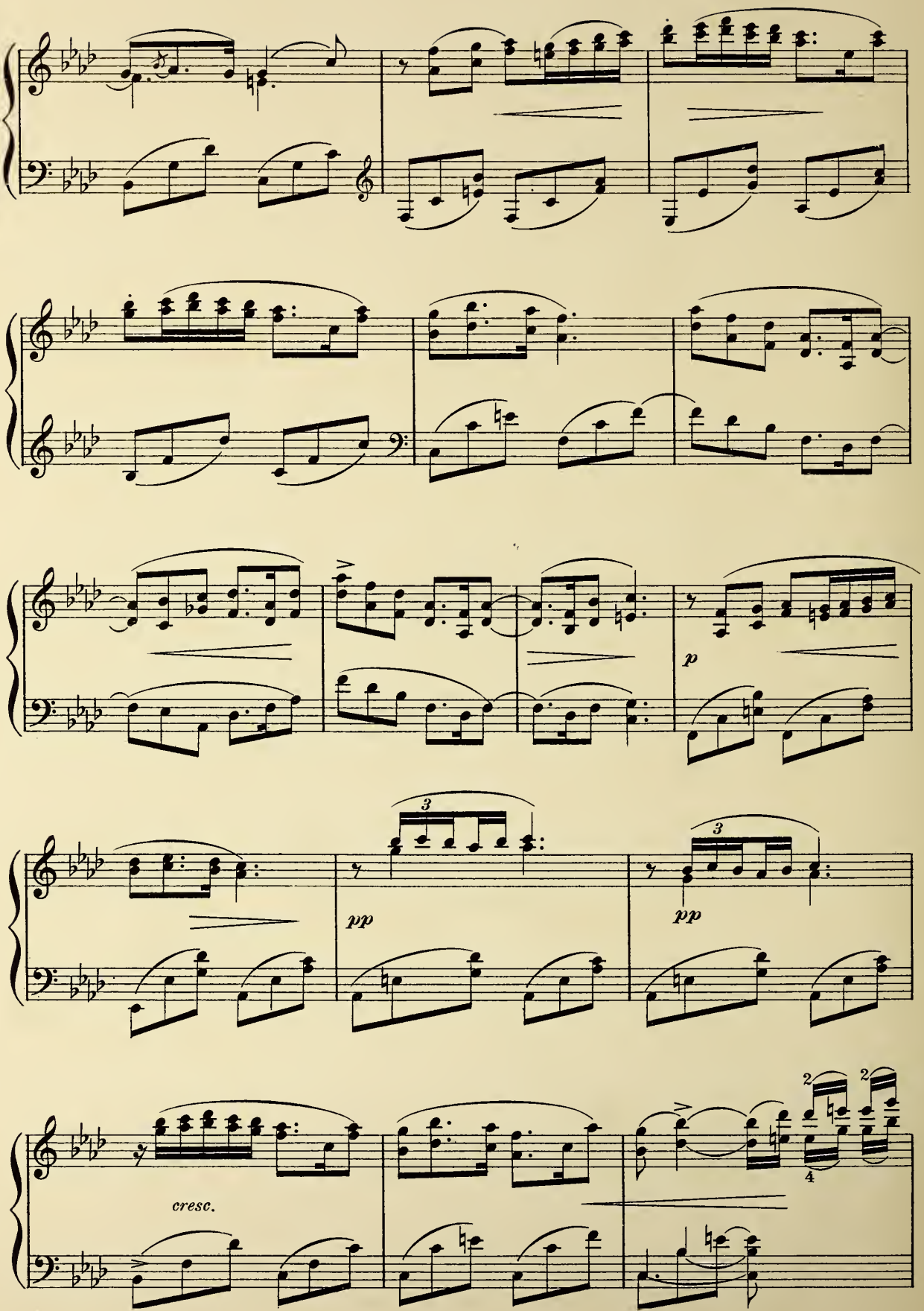

f
dolce
ten.
f
dolce
f
sf
espress.
Ped.
ten.
p
dim.
pp
ppp
Ped. Ped. Ped.

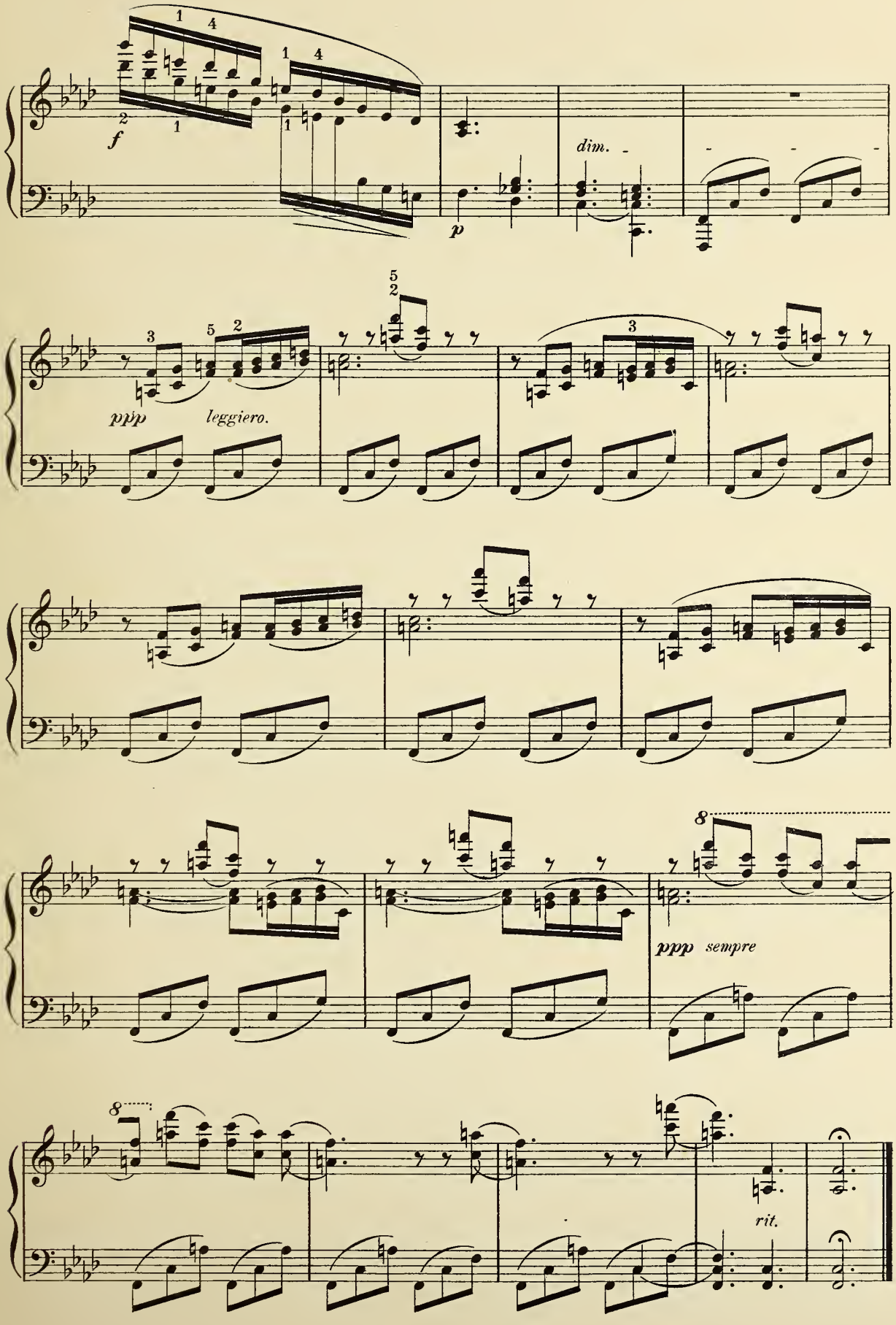
Barcarole.

HUGO REINHOLD, Op. 34. No 3.




pp
dim.
pp
cresc.
dim.
poco rit.
p
a tempo
p

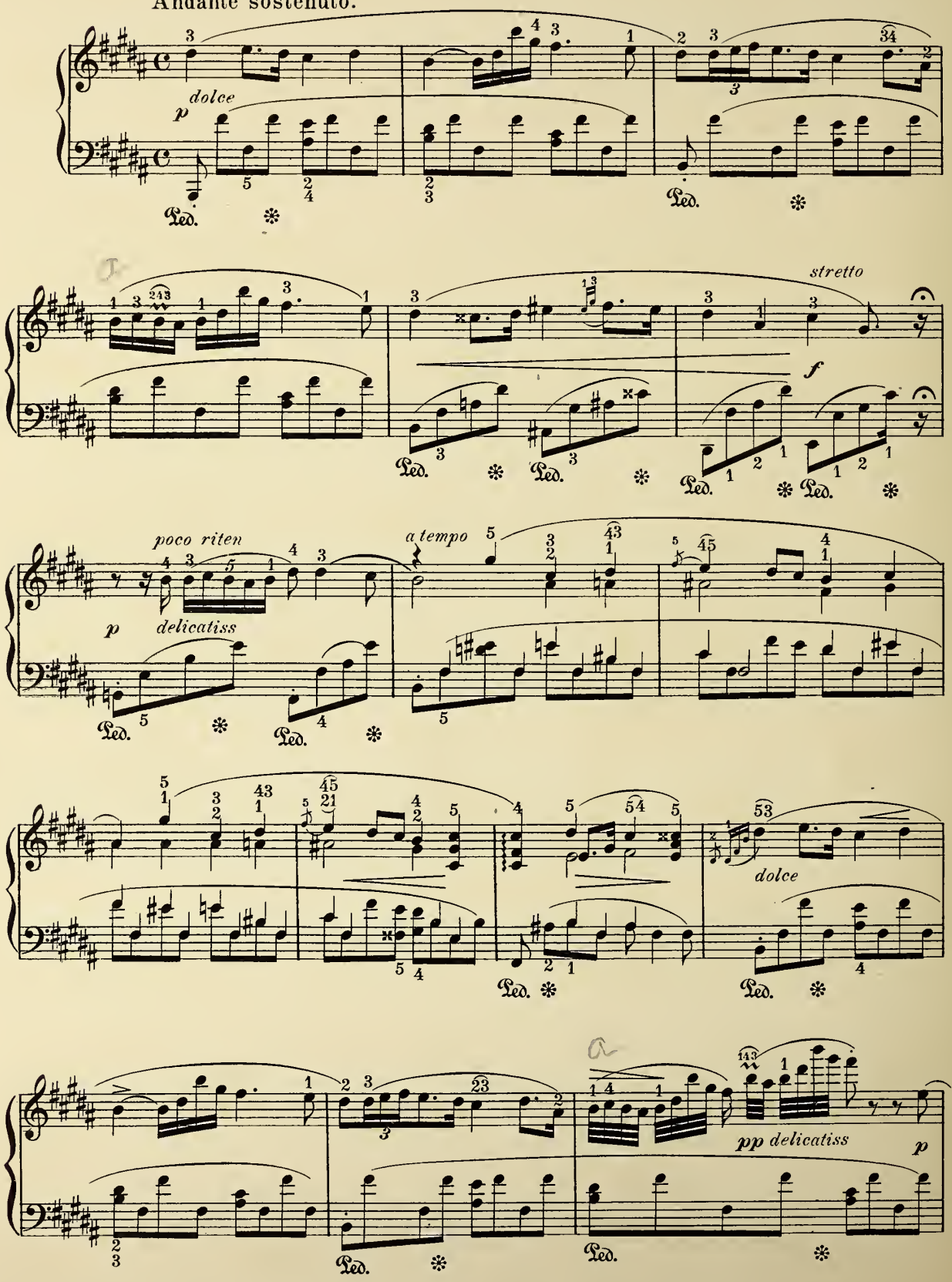

p
pp
pp
cresc.

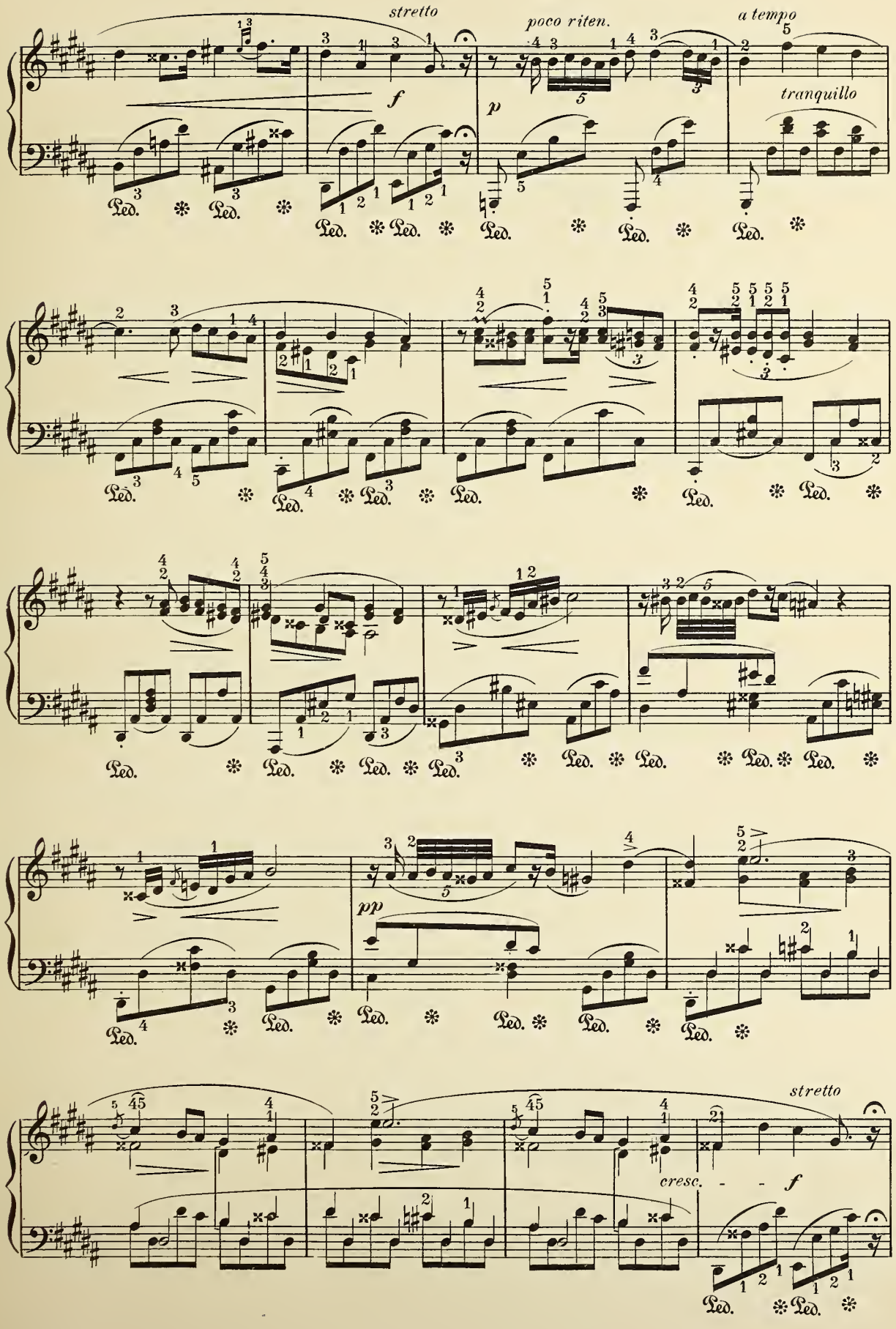

f
p
dim.
ppp
leggiero.
ppp sempre
rit.

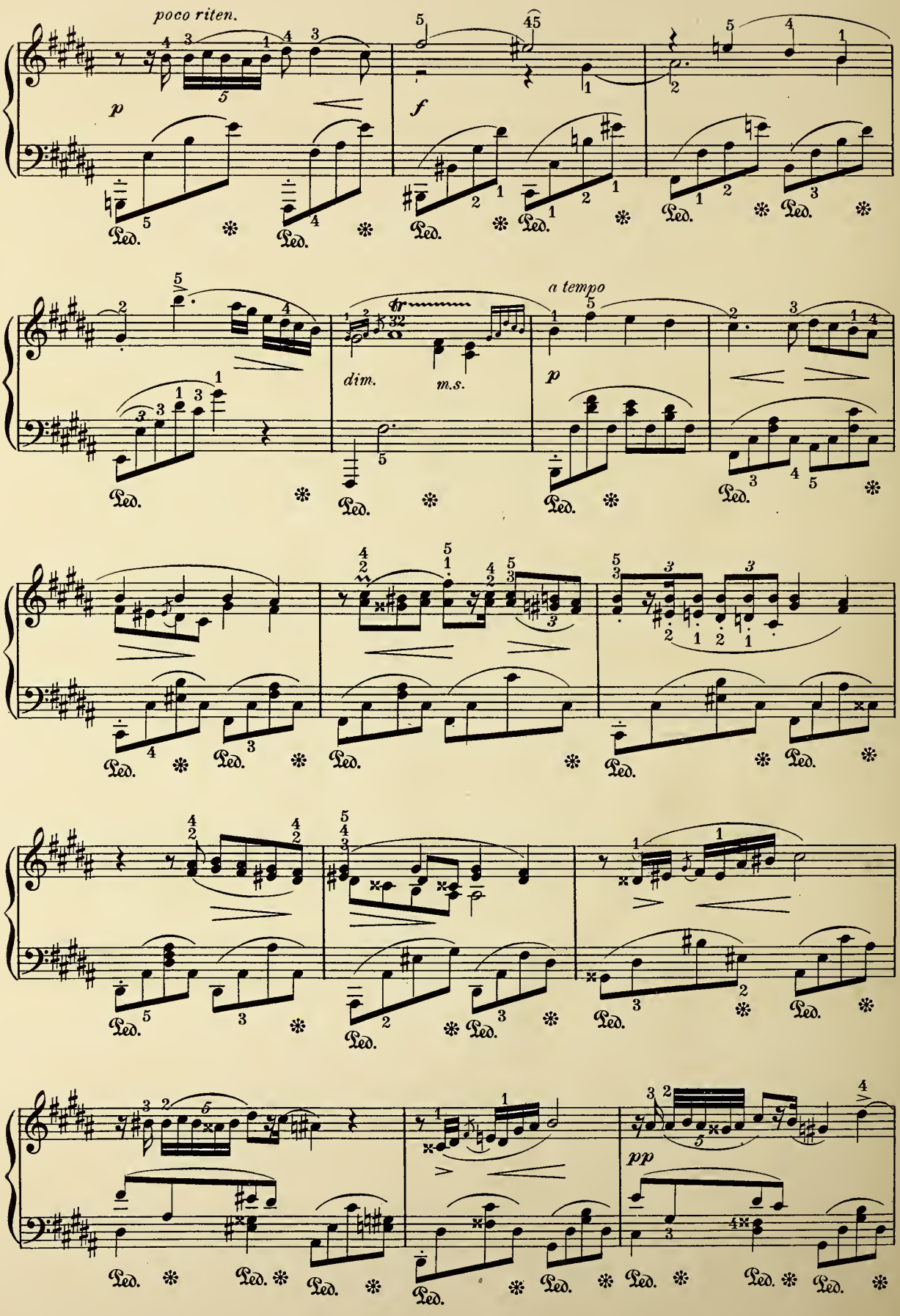
Nocturne.

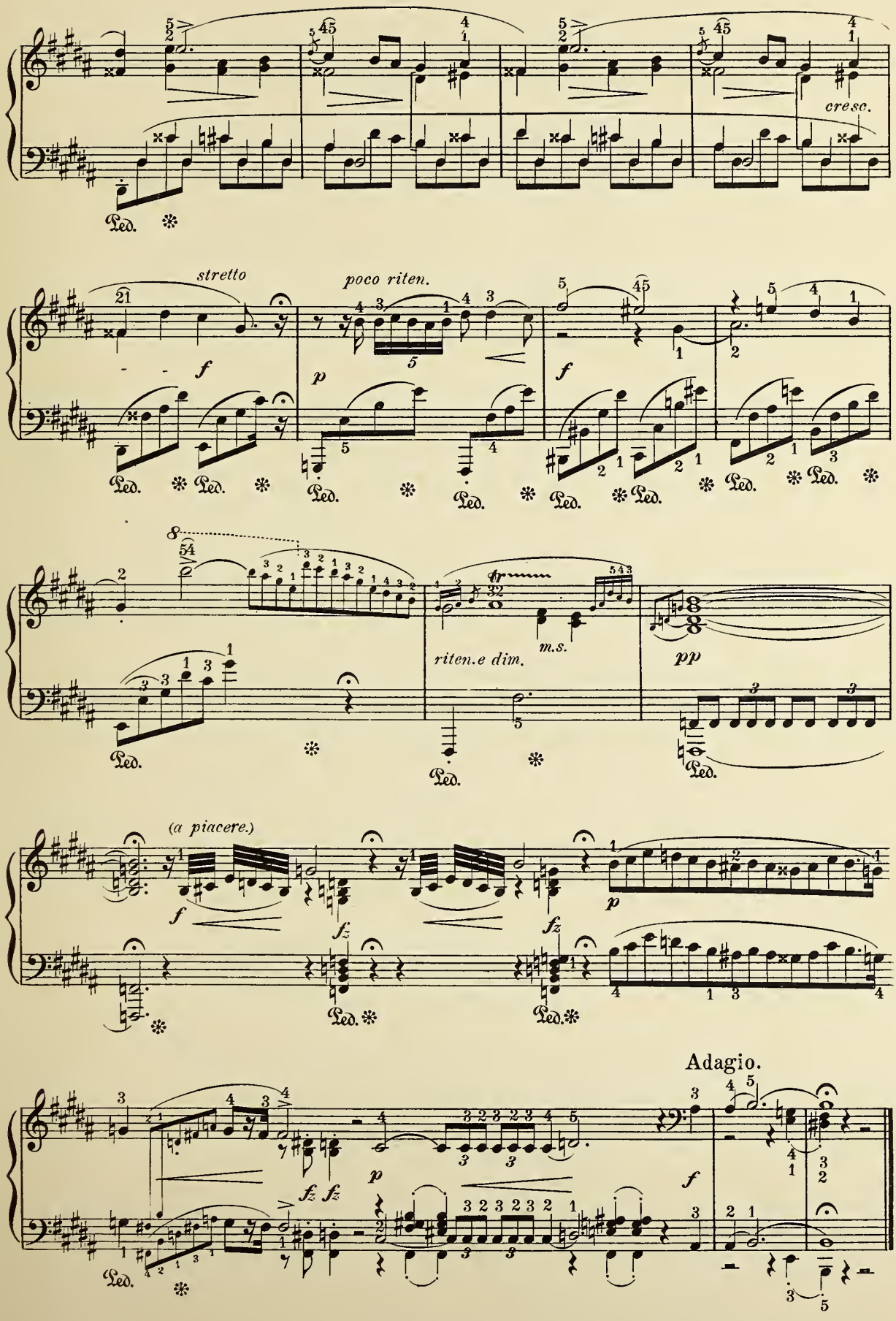
Op. 32, № 1.

Andante sostenuto. F. CHOPIN.



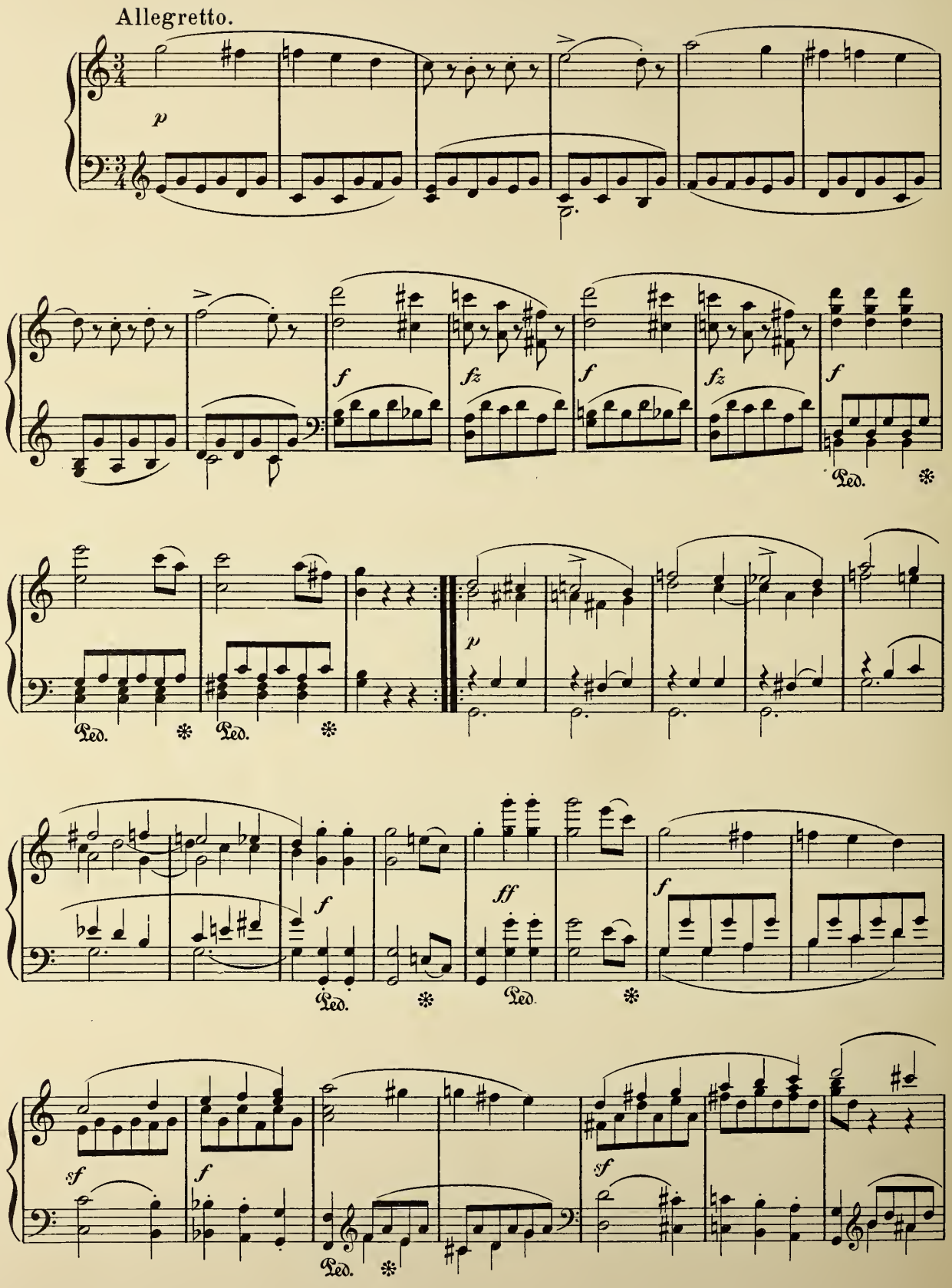

stretto
poco riten.
a tempo
tranquillo
f
p
pp
cresc.
f
stretto

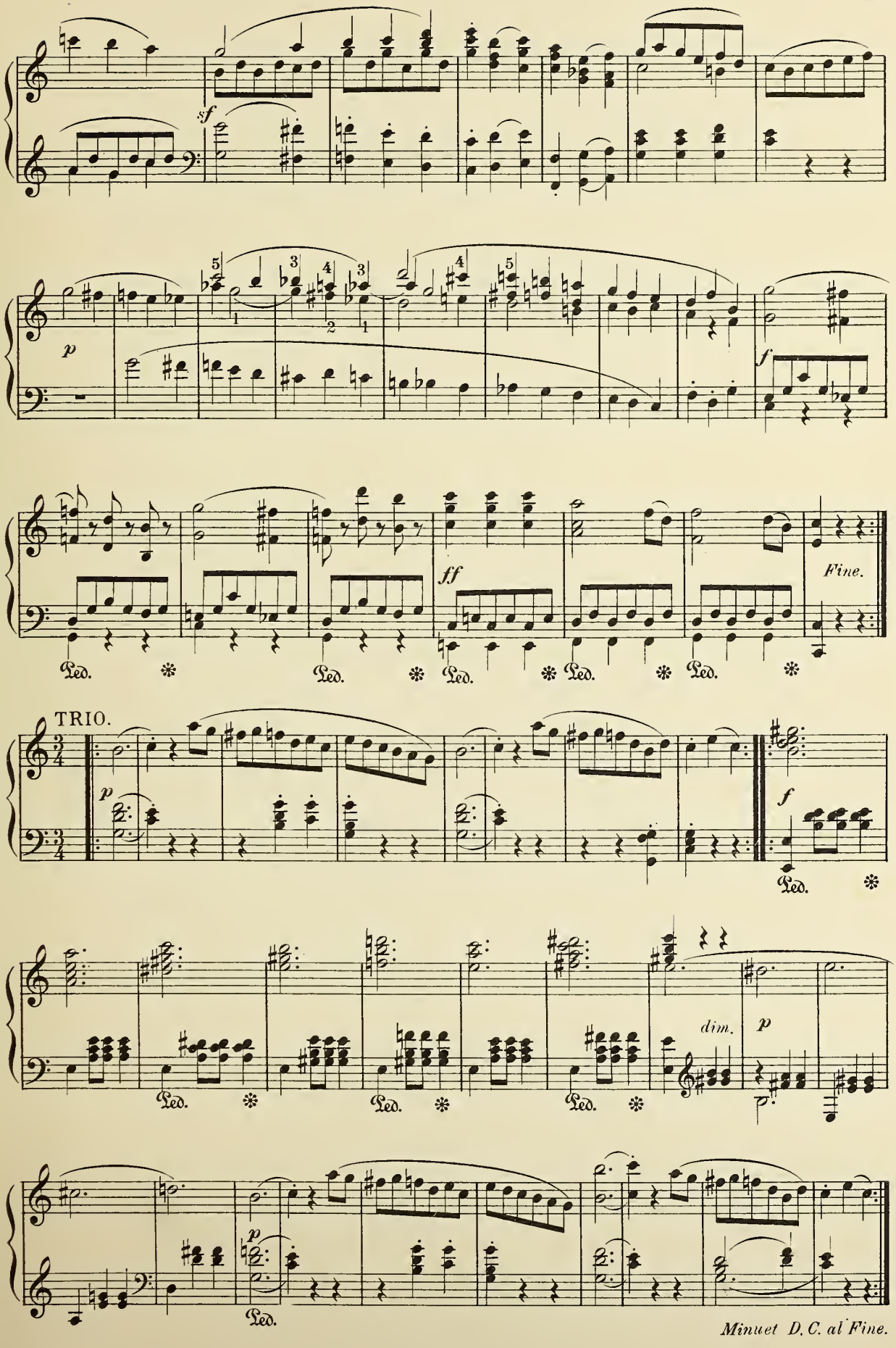

poco riten.
p
f
dim.
m.s.
a tempo
p
pp


cresc.
stretto
poco riten.
riten.e dim.
m.s.
(a piacere.)
Adagio.

Minuet
FROM
SYMPHONY in C.

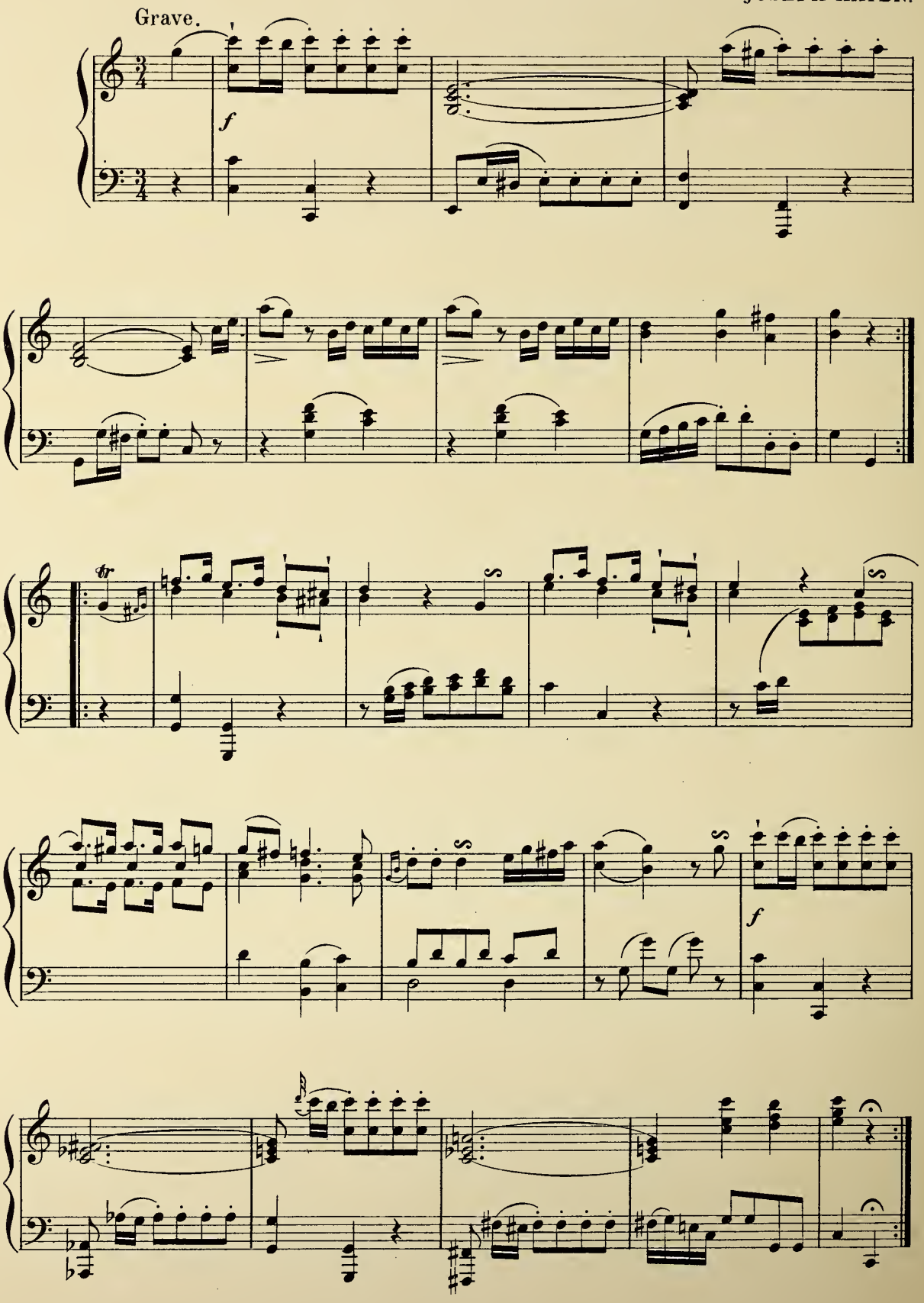
W. A. MOZART.

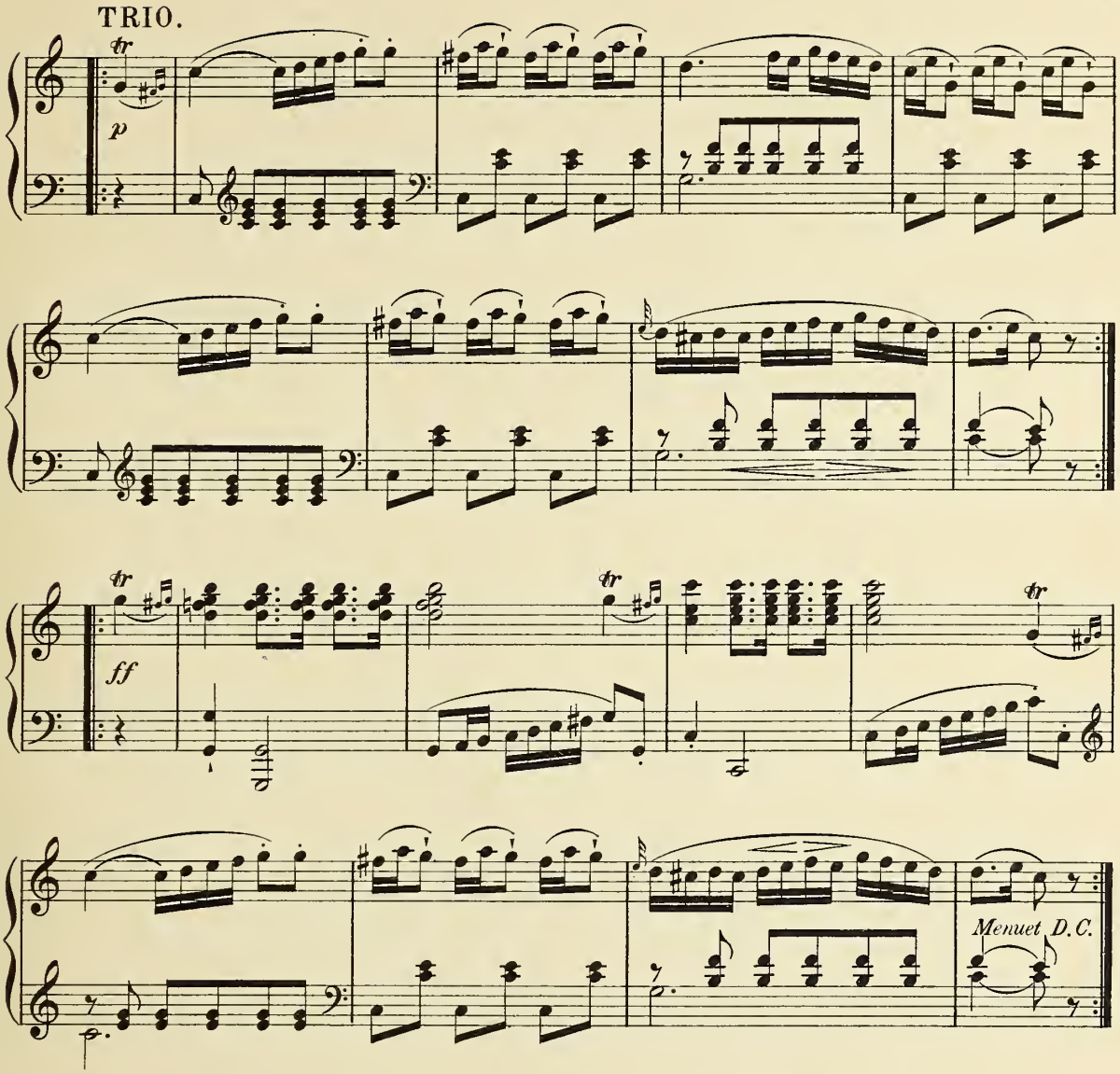



sf
p
f
ff
Fine.
Led.
TRIO.
p
f
dim.
p
Led.
p
Led.
Minuet D. C. al Fine.

Ox Minuet.

JOSEPH HAYDN.





ANECDOTE OF THE ORIGIN OF THE OX MINUET.

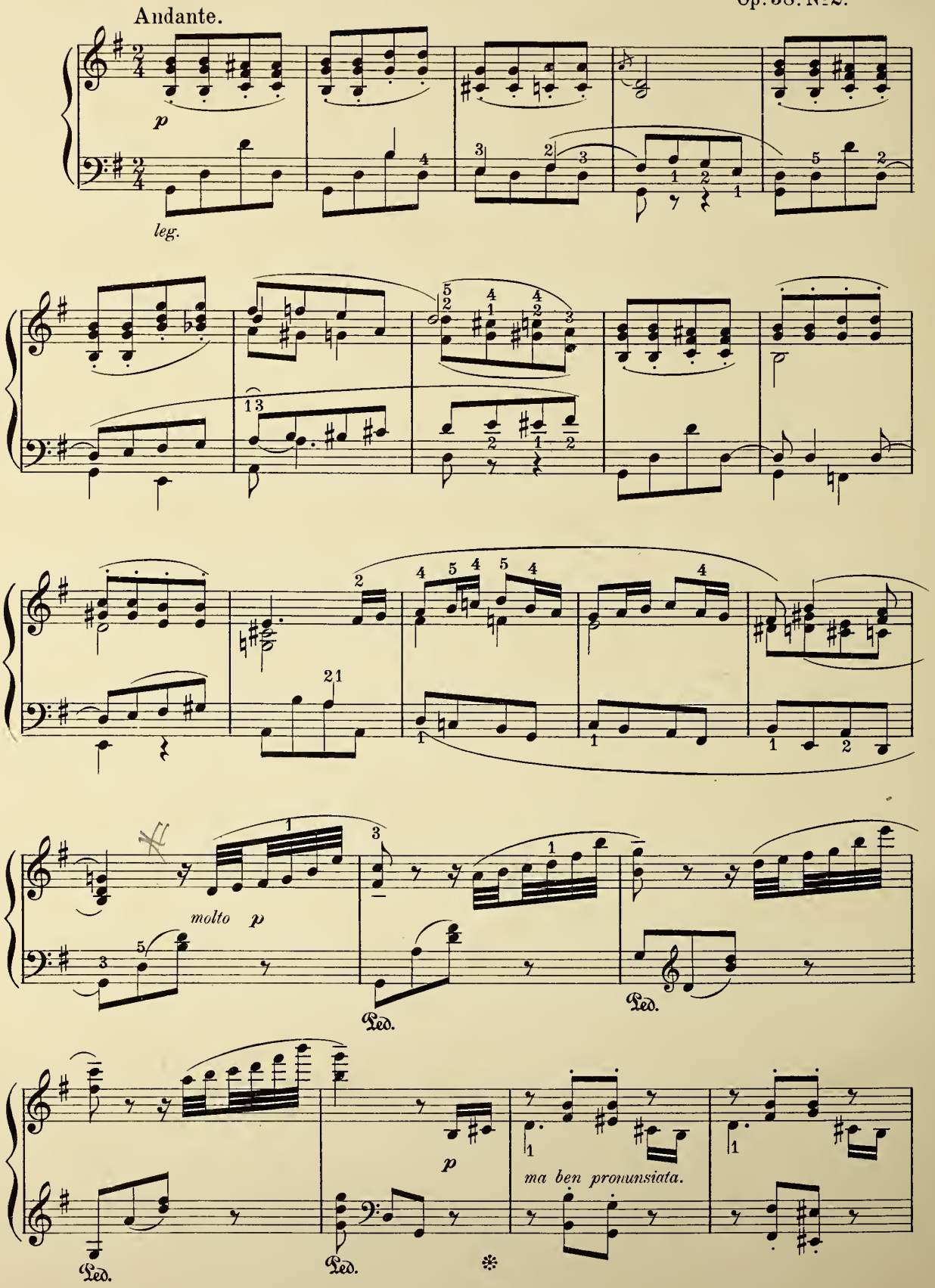
Haydn was surprised one day at receiving a call from a butcher. This man, who was as sensible as many another to the charms of his music, said to him frankly, and as politely as possible: "Sir, I know that you are a good and an obliging man; I therefore speak to you with confidence. You stand at the head of all composers, you excel in everything, but your minuets have a special charm for me. I want a bright, pretty and entirely new one for my daughter's wedding which will soon take place, and can I do better than to ask this of the famous Haydn?" The good-natured Haydn smiled at this new honor and promised him the minuet in two days' time. At the appointed hour the butcher appeared and received his priceless gift with joy and gratitude.

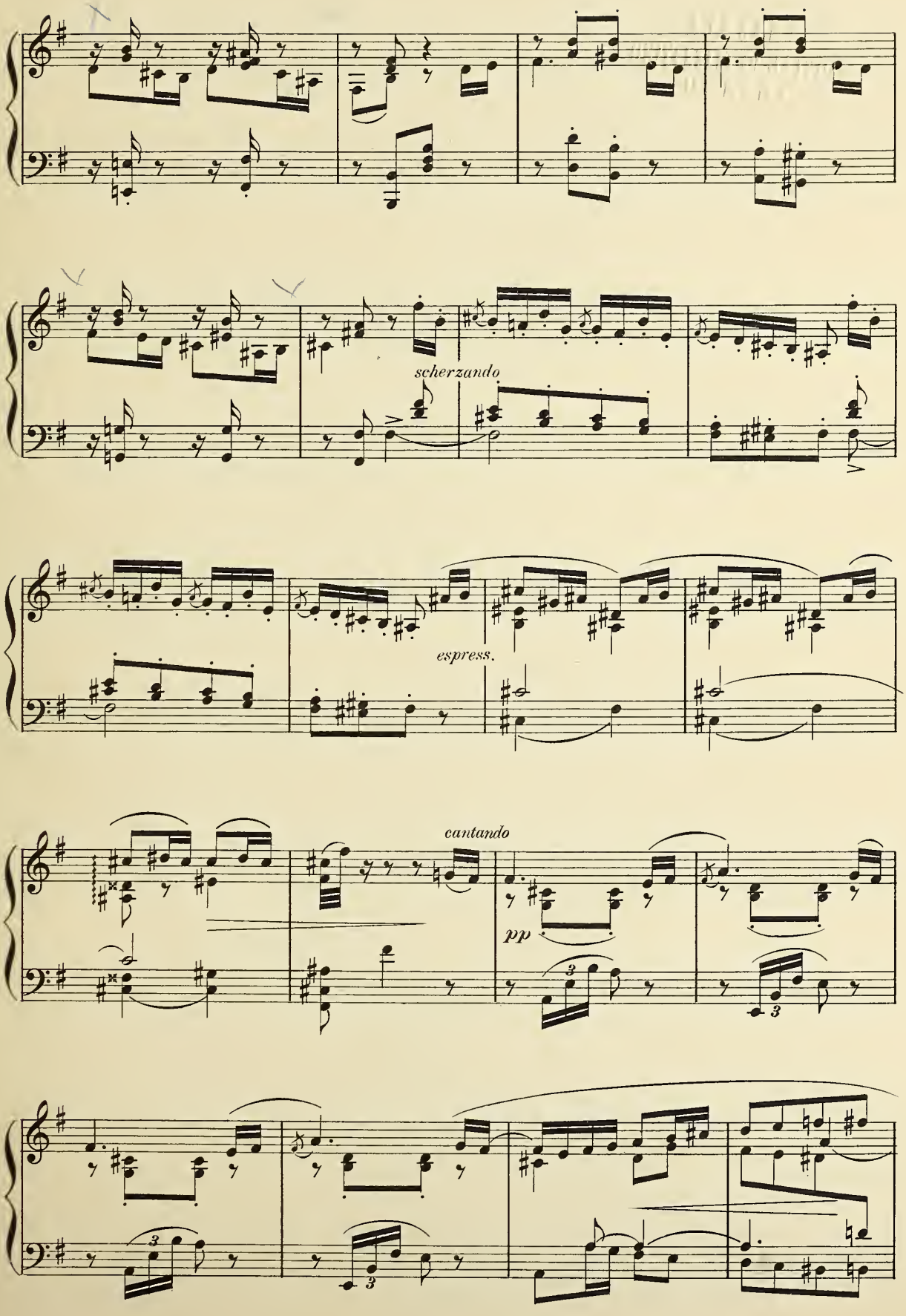
Soon afterward, Haydn heard the sound of instruments, and listening, thought he recognized his new minuet. He went to the window, and saw beneath his balcony a beautiful ox with gilded horns adorned with ribbons and garlands of flowers, surrounded by a travelling orchestra. The butcher appeared, reiterated his sentiments and concluded his speech in these words: " Finally, Sir, I thought that I, as a butcher, could give you no better proof of my gratitude for such a beautiful minuet than by offering you my finest ox."

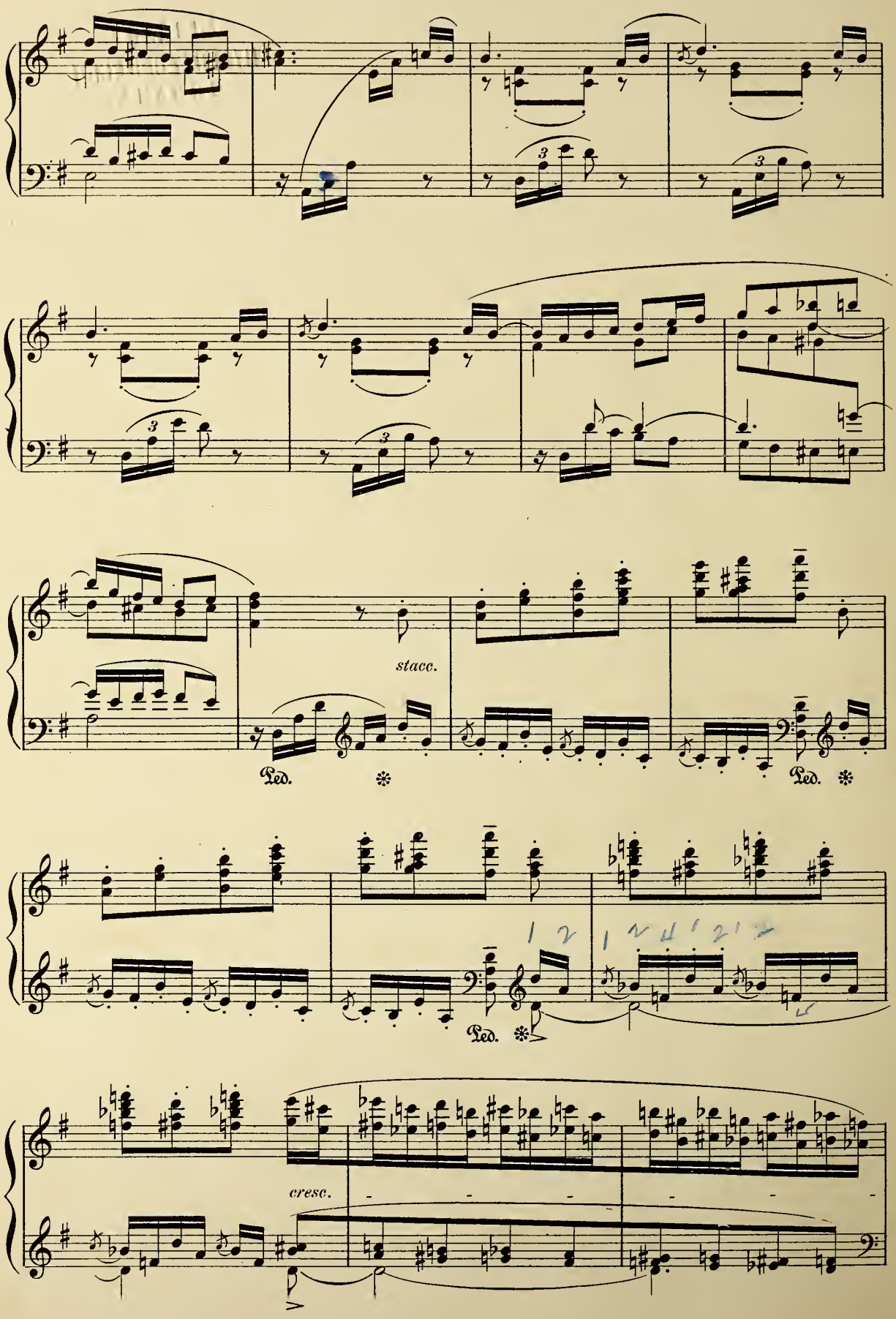
He insisted until Haydn, touched by his frank generosity, accepted. This short minuet has ever since been known as the Ox Minuet.

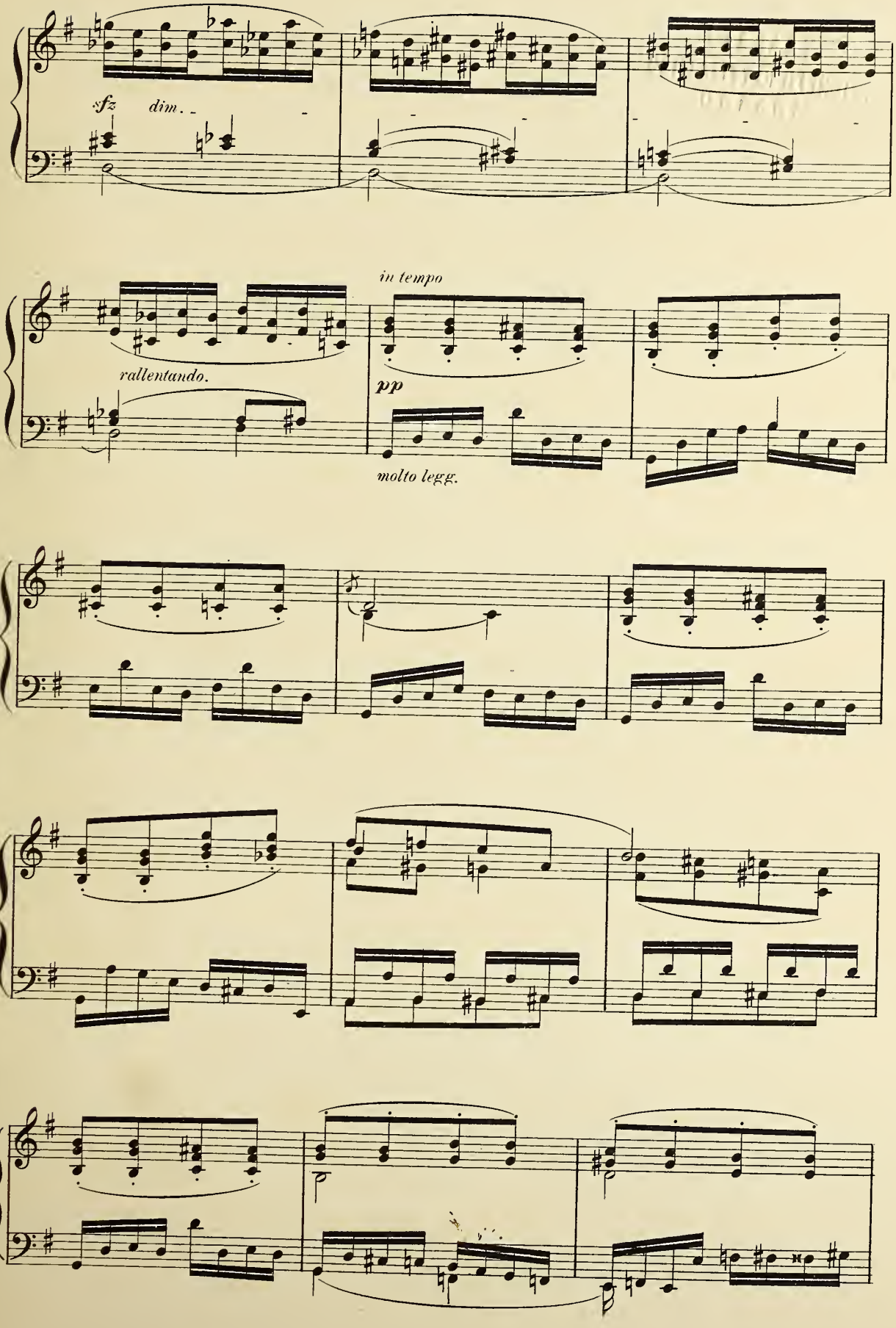
Berceuse.

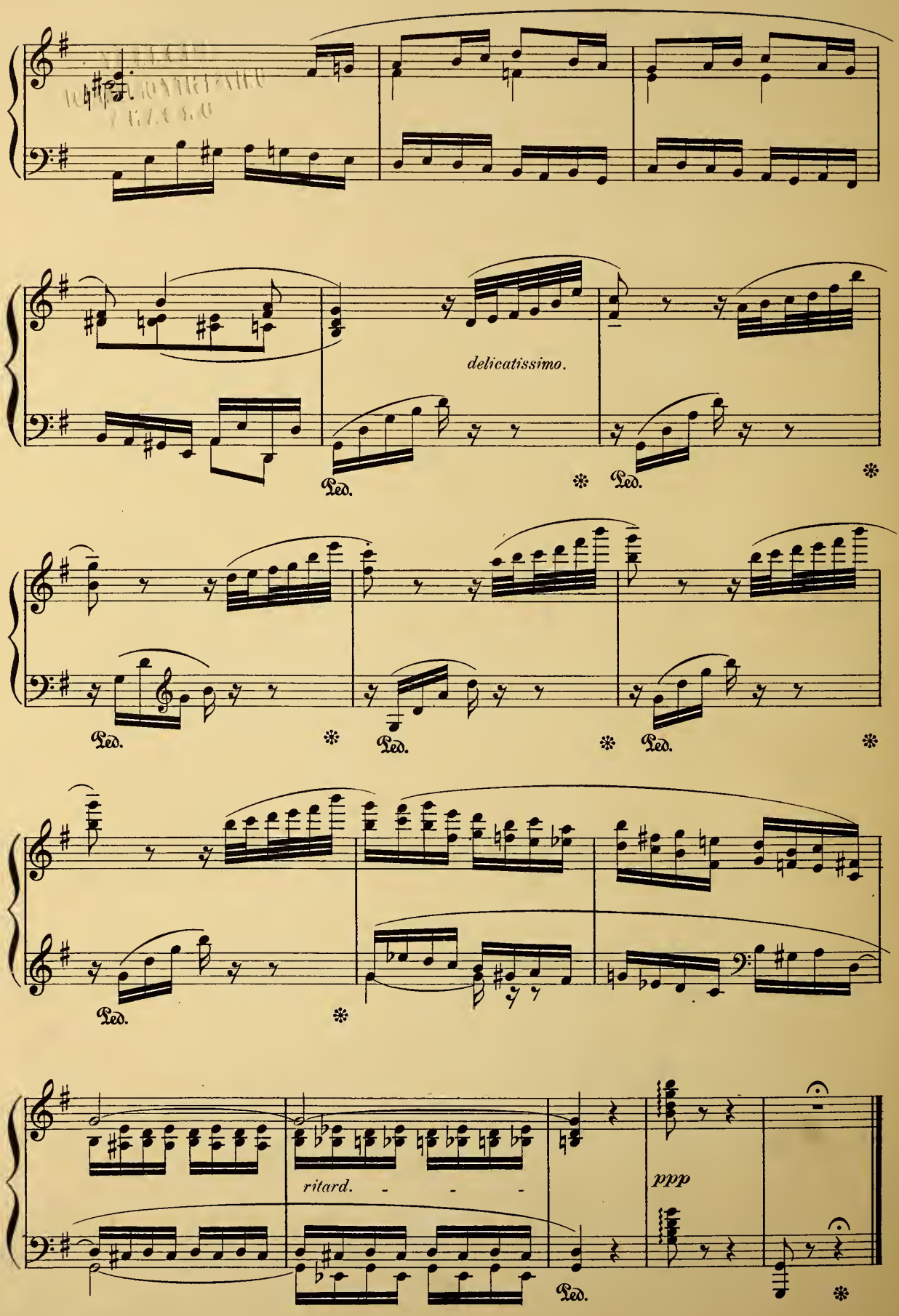
MAURICE MOSZKOWSKI,
Op. 38. №2.




scherzando
espress.
cantando
pp


stacc.
Ped.
Ped.
Ped.
cresc.


sfz
dim.
rallentando.
in tempo
pp
molto legg.


delicatissimo.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ritard.
ppp
Ped.

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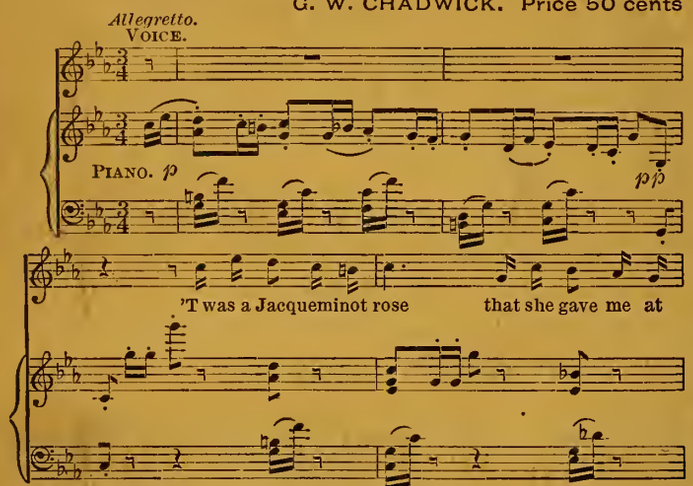

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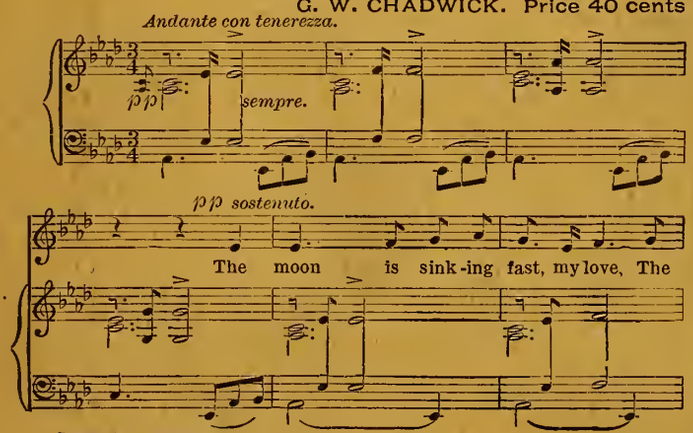

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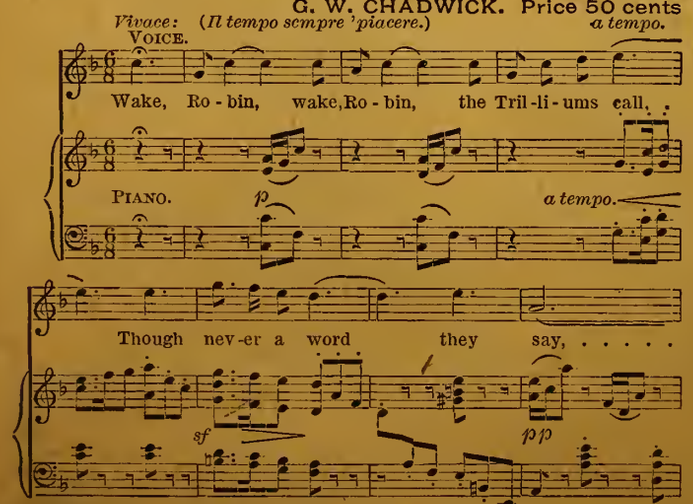

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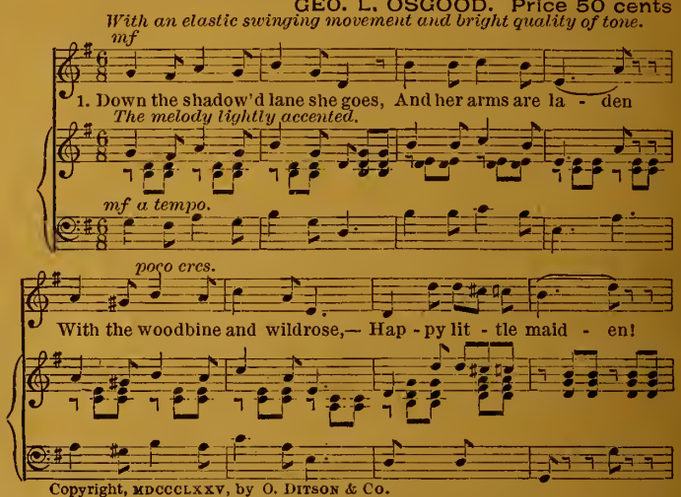

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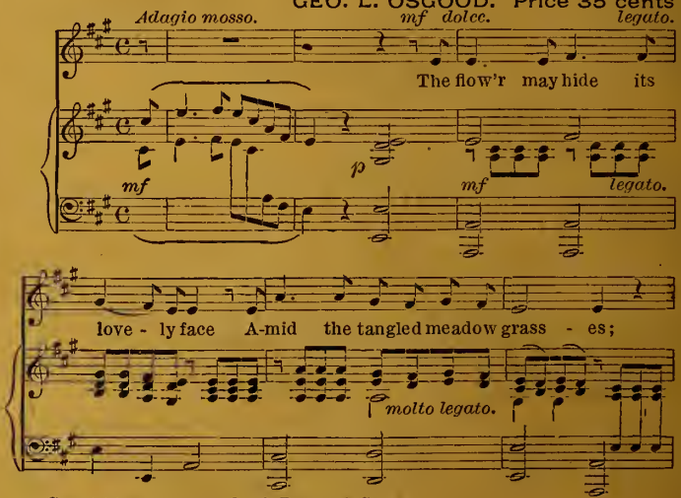

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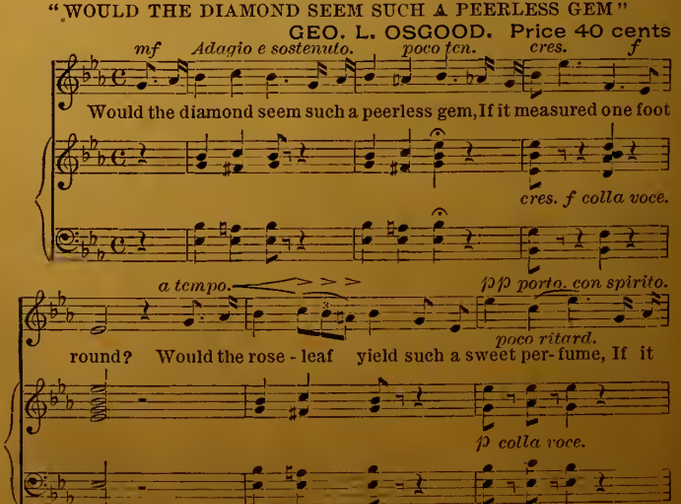

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